
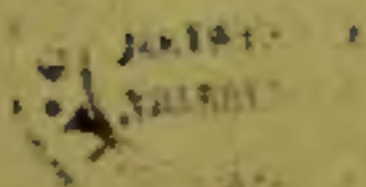




KARPŪRAMAŅJARĪ



First edition—1939.
Second edition—1948.



Printed by K. V. APPA ROW,
at the Metropolitan Printing & Publishing House, Ltd.,
90, Lower Circular Road, Calcutta.

KARPŪRAMAÑJARĪ

(THE PRAKRIT PLAY OF RĀJASEKHARA)

Critically edited with an Introduction and Notes

By

MANOMOHAN GHOSH, M. A., PH.D.



Second Edition.



PUBLISHED BY THE
UNIVERSITY OF CALCUTTA

1948

Price Rs. 3/8/-

BCU 749

BY THE SAME EDITOR

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TO
Prof. Dr. SUNITI KUMAR CHATTERJI



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ACKNOWLEDGMENTS

(For the First Edition)

It is my most pleasant duty to record here thanks to those who in one way or other has given me help in the preparation of this volume. In this connexion I should mention first the name of Dr. Syamaprasad Mookerjee during whose Vice-Chancellorship the work was undertaken. He took great interest in the work and gave me the necessary facility for its completion. I am very genuinely grateful to him for his kindness. Next I should offer my sincere thanks to Mr. Jogeschandra Chakravarti, M. A., the Registrar of the Calcutta University. It is due to him that this volume has been very promptly published. I am also to give thanks to my pupil Mr. [now Dr.] D. E. Hettiaratchi, B. A. (Lond.) for he has pointed out to me some misprints which escaped my notice. Last but not the least I should express my most respectful thanks to my teacher Prof. Dr. Suniti Kumar Chatterji for his occasional advice and suggestion during the preparation of this work. It is however needless to add that for all views expressed in it the responsibility is entirely mine.

THE EDITOR

PREFACE TO THE SECOND EDITION

The second edition of the *Karṣṇaramaṇjari* except for some minor additions, corrections and removal of misprints of the first edition, is virtually a reprint of the same. A few friends of mine interested in Prakrit, however, suggested that for the benefit of the students, an English version of the text should be added to this edition. But the kind of translation which they really need should be a strictly literal one which on no account may pass for a specimen of tolerable English. Hence I could not entertain the idea and have added instead a few more notes and a glossary of difficult and unfamiliar words, which it is hoped, will greatly facilitate the understanding of the text. And besides these Prof. Lanman's excellent free rendering of a slightly different version is also available in any good library, and this may give the students some kind of supplementary help they will require.

Calcutta,
June, 1948.

THE EDITOR.

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ABBREVIATIONS

Ap.	= Apabhraṃśa
Beng	= Bengali
Bhar.	= Bharṣamayāna
HHQ	= Indian Historical Quarterly
JACS	= Journal of the American Oriental Society
JDL	= Journal of the Department of Letters, Calcutta University.
K.	= KM, as reconstructed by Sten Konow
Kavyan	= Kavyamīmāṃsā of Rāṣeśkhara
KM.	= Karpūramāñjari
Lanman	= Lanman's Translation of the Karpūra- māñjarī
M.	= Mahāśāstrī Pkt
Mahāśāstrī	= Mahāśāstrī, a late phase of Sauraseni, by Manomohan Ghosh in JDL
MIA	= Middle Indo-Aryan.
NIA	= New Indo-Aryan.
Pkt	= Middle Indo-Aryan of the Second Period
Rāṣ	= Rāṣeśkhara
S	= Sauraseni.
Vaidh	= Vaidheshabhaśijaka.
Vr	= Varāṇasī'- Prākṛapṛakāśa.

X B = References to the KM in the Introduction and Notes usually relate to Prof. Konow's edition

INTRODUCTION

I. GENERAL

1. *The Present Edition.* In his preface to the *Karpūrammañjarī* published in the Harvard Oriental Series Prof. L a n m a n writes :

"A critical edition of the *Karpūrammañjarī* is an urgent necessity for the advancement of Pākrit studies." Thus wrote Pischel in 1879, in the preface to his *Hemachandra* p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Sien Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master (p. xiv).

Hence any attempt to edit the KM afresh, strongly calls for an explanation. It is true that the work was edited by a very competent scholar and from a good number of mss. of different recensions, but more than thirty-five years being past since Prof. K o n o w's critical edition of the KM. was published (1911), and discovery of new data during the time as well as researches by various investigators having considerably modified some of the findings of earlier scholars on which Konow, Pischel and others had to depend, a new edition of the KM. in the light of later researches will perhaps not be considered unnecessary. For example, it is no longer possible after the discovery of the Buddhist drama-fragments by L u e d e r s and the fragments of the Pkt. *Dhammapada* by D u t r e u i l de R h i n e s, to maintain an orthodox attitude about the exhaustiveness of the ancient Pkt. grammars (see Pischel, *Grammatik*, pp. 45-49). For it is evident that, serviceable though they have been in their

own way much have escaped the notice of authors of such works. Yet it was according to the dictum of these grammars rather than after the oldest and best ms. that modern editors¹ (of Pkt. works) including Konow have up till now tried to correct their texts. Thus we find that in numerous passages Konow rejected the testimony of his best ms. on the plea that it went against grammatical rules. It will be shown later on (§ 11) that since Pkt. grammarians have not taken into notice all the various kinds of Pkt. current or available in literature in their time and since they have confined themselves only to a few late dialects neglecting others, their rules should not have the same binding force on our texts (unlike what we are entitled to do in the case of classical Sanskrit, where insistence on the rules of grammar can be legitimately made) and hence they should be used very cautiously in rectifying the alleged errors of mss. (cf. Konow, pp. 202-203).

2. But this procedure by itself cannot be said to have injured much Konow's edition of the KM. The saddest harm came from elsewhere.² The antiquity of the tradi-

1. There are, however, some notable exceptions. L. Charpentier in his critical edition of the *Uttaradhyayanashāstra*, Uppsala 1922, seems to have followed the best ms. Johannes Hertel has very strongly protested against the procedure of correcting Prakrit texts according to Prakrit grammars. ('Mundaka Upanisad', *Indo Iranische Quellen und Forschungen*, Heft III, Leipzig, 1924, pp. 7-8).

2. Another aspect of Konow's edition that should be mentioned here is his well intentioned introduction of the peculiar forms of the two dialects (Mahārāṣṭrī and Sauraseni) even against the reading of all mss (p. xvi)

tion about the use of Mahārāṣṭrī in metrical Pkt. portions of a drama has been accepted by most scholars without any question. In following this tradition Sten Konow was badly misled in his reconstruction of the text of the KM. For in opposition to the testimony of the mss., including the best one, he made violent changes in the orthography of the metrical portions of the play to give it a Mahārāṣṭrī feature. Though such an interference with the testimony of mss. is against the accepted principles of textual criticism¹, yet for reasons stated above Konow felt justified about it. It will be shown below (§ 21) that the dictum about the use of M. in the metrical Pkt. passages of a drama, which later became a tradition (at least in later works on poetics), is not earlier than the tenth century and probably much later, and hence Rājasekhara had no chance of following it. Besides this we learn that a saṅgita should be written in *one* language which should be neither M. nor Skt.² Thus we find that the KM. was written entirely in S.

3. The mss. of Pkt. works though they appear often to be full of mistakes are in many cases, not really so

1. See note 1 in p. 2. Hertel's view in a way strengthens the accepted principles of textual criticism in case of Pkt. works.

2. In his *Kavyamūṣaṇa* H e m a c a n d r a defines the saṅgita as follows :

Viśkambhakaprayeśaka-rāhito vastv ekabhāṣayā bhavati/
a-prakṛta saṅgīṭayā sa saṅgīto nat ka-pratimāḥ /

(p. 325, ed. Kavyamālā)

The word 'Prakṛta' in this quotation means M. For in his grammar Hemacandra does not use the term Mahārāṣṭrī and treats this under the name 'Prakṛta' (see, *śeṣaṭp* p r ā k ṛ t a -vat, iv, 28a).

and in spite of their several apparently questionable aspects (which are not many) they are ordinarily good guides in reconstructing a text. The real significance of the corrupt nature of Pkt. mss. will be explained later on (§ 12-19). It was probably due to the apparently confusing nature of the mss. of the KM. that Konow did not venture to take any ms. as the basis of his critical edition, and he reconstructed the text in, what may be called, an eclectic fashion. But such a procedure in the critical reconstruction of texts is not commendable. And the best ms. of the KM. as we shall see later on (§ 8) represents the author more faithfully than Konow or Pischel could ever have imagined.

These, then, are the principal points on which a fresh critical edition of the KM. may be justified. Besides these there are others too. In spite of the great care and caution bestowed on the work by Profs. Lauman and Konow a few passages have still remained without any satisfactory explanation. An attempt has therefore been made here to throw fresh light on them. The literary merit and the personality of Raj. have also been judged from a new standpoint, and fresh materials like the *Kavyamīmāṃsā* have been used for the purpose.

4. It should, however, be mentioned here that, though in the Harvard edition of the KM. there has now been discovered scope for some improvement, it has the honour of serving most gloriously the cause of Pkt. studies for the last thirty-five years and the present editor is fully conscious of his deep debt to the work which considerably stimulated his enquiry in the domain of Pkt. philology, and begs apology of Profs. Sten Konow and C. R. Lauman for his occasional criticism of their views. Our constant reference to their joint work will most

clearly demonstrate how indispensable it will remain for some time to come for the study of this important text.

5. *The Critical Apparatus.* As our principle of reconstructing the text of the KM. has been different from that adopted by Konow, we could use, in addition to some new materials all that he very carefully collated for a critical study of the work. The following is a short account of the eleven mss. of the text which he used. This is based on his *Critical Account of the Manuscripts*, (pp. xxiii-xxvi).

A. Devanāgarī ms. See Bhandarkar, Report on the search for Skt. mss. in the Bombay Presidency during 1882-1883, Bombay 1884, p. 156, no. 418. An incorrect ms. Aspirates are doubled; *nd* is often substituted for *nt*. This ms. comes from a Jain source.

B. Devanāgarī ms. Pkt. text, Skt. translation, and some glosses. Contains Act I. the beginning of II. as far as *h i d a ā v a j j a m* (II, 1) and the end from *a ā r a y a ṇ a m a y i* (IV. 19). See Kielhorn, Report on the search for Skt. mss. in the Bombay Presidency during 1880-81, Bombay, 1881, p. 83, no. 22. Date Samv. 1600. The ms. comes from a Jain source. According to Konow this is very corrupt. But in spite of this fact the ms. B often gives valuable help in reconstructing the text, especially in some few places where our best ms. fails to satisfy us.

C. Devanagari ms. See Bhandarkar, l. c. p. 156, no. 419. Contains Act II. This ms. has the same peculiarities as A and seems to be its continuation. The ms. comes from a Jain source.

N. A modern Devanagari ms. Text with a Skt. translation. Conclusion of the text is wanting. See Weber,

Verzeichniss der Sanskrit- und Prakrit handschriften der Koeniglichen Bibliothek in Berlin, Berlin, 1886, no. 1558. The aspirates and occasional writing of *nd* for *nt* point to a South Indian origin, and forms such as *d i m u n a* for *d i m b h a* and a few instances of *ya śruti* show influence from Jain mss.

O. A modern Devanāgarī ms. Prakrit text with some glosses. Sometimes corrections in the margin. In a few places defective. See Aufrecht, Catalogue of the Bodleian mss. p. 146b, no. 313.

P. Copy from a Jain ms. Complete text and translation. modern and very incorrect. See Kielhorn, l.c. p. 83, no. 23.

R. Copy of the ms. No. 417 of the Raghunātha temple library. See Stein, Catalogue of the Sanskrit Manuscripts in the Raghunātha temple library of his Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77, incorrect, some lacunas: conclusion wanting. Text with the commentary of Vāsudeva.

W. Devanagari ms. from a Jain source. Complete text with marginal paraphrase. See, Weber no. 1557. Date, Samvat 1525¹ varṣe śāke. The groups *ṭh* and *ḍh* are as a rule not to be distinguished in this ms. Prof. Konow has not properly appreciated the value of this ms. and has omitted to mention its other features. It uses *dy* for *y* and often writes short *e* and short *o* as *i* and *u* respectively. Its occasional use of single consonants for double ones should be noticed. This is the oldest (c. 1470 A. C.) among the mss. of the KM. available at present and is the best one. We have discussed below (18) its value.

1. Prof. Konow dates it wrongly as Samv. 1520.

S. Copy of the Tanjore ms. no. 10634. Grantha text with some lacunas. See Burnell, *Classified index to the Skt. mss. in the palace at Tanjore*, London, 1880, p. 168a.

T. Copy of the Tanjore ms. no. 5253. Complete text. Some lacunas. Very incorrect. See Burnell, *l.c.*

U. Copy of the Tanjore ms. no. 10633a, Grantha text with Skt. version. Some lacunas. See Burnell, *l.c.*

Of these eleven mss. we have made a first hand study of the oldest ms. W (from a rotographic copy) and of O (in original). For the readings of the other nine mss we depended on copious notes which Konow gives from his excellent collation at the foot of the text of his edition.

In addition to materials handled by Konow we have used eight new mss. of which four are in Devanagari and four in Southern scripts, Grantha, Malayalam and Telugu. Of the Devanagari mss. three belong to the Northern recension, and the remaining one as well as mss. written in Southern scripts belong to the Southern recension. These mss. are being described below.

D. Devanagari ms. in the possession of the Royal Asiatic Society of Bengal. A modern ms. (written in Samvat 1887), 9 8' x 6 3'. Countrymade paper, bound like a modern book in full leather. The volume contains other works besides KM. It bears the no. 1 E. 25 in the Society's own collection. This volume was formerly in the possession of the now defunct Fort William College of Bengal, for it bears a stamp in Urdu (Kit'ab K'ij Fwrq Wlym), in Devanagari (Kitab Kāij Fort Vālyam), and in Bengali characters (Postak Phort Uilyam).

This ms. gives a clayā up to t ā i h u u v a v i s a d u v n a s s n, (ed. Konow, II. 29^{1*}). It is not very carefully

written but has an unmistakable resemblance to the ms. O of Kenow and does not add to our knowledge of of the text. Its conclusion is as follows

V i d ū bho vaasa bhāmario dijjantu huavahe lāja-
homo kiradu.

R ā j ā. (yathoktam¹ nāṭayati).

B h a i r a. (Rajānarp prati) kim to bhūṇah priyam
upakuroni (?).

R ā j ā. bhavanti tuha pasāṇa eṣā laddhā

R ā j ā i. pariveda maharajā suvāṇam paccakkho.

R ā j ā. (Karpūramamajarīm parimāya yogināṇaṁ prati
samakṣitam āśritya) avāṇṇaṁ tyacasaraṇatavinda-vaśataḥ
śogarasamjīvinī laddha pameśāraspriya nana mayā
Karpūramajary asau / tallābhena ca sakravartī-padavi
loke samāśrita kim kim neha karoti..... mahatam
sandarśanarp jantuṇu //

iti nīlkrāntā sarve saturtham yavanikāntaraṇaṁ samapta
ceyam Karpūramajari, samvat 1878

O. Devanagari ms. in the Library of the India
Office, London. See India Office Catalogue no. 4163.
This ms. resembles most the ms. N of Kenow. We
are giving below its conclusion which is very similar to
that of N.

V i d ū. bho vaaso bhāmario dijjantu, huavahe
lajamjalao chippantu.

R ā j ā. (bhramanāṇaṁ nāṭayati).

K a r p ū r a m a ṇ j a r ī. (dhūmena vyāvṛtanukhī
tiṣṭhati).

1. Punctuation, and brackets enclosing stage directions
in this and the following extracts do not occur in mss.

V i d ū. dijjā ācari acariassa dakkhiṇā.

R ā j ā. vaassa gama-sabbassam dinnam.

V i d ū. sotthi bode (ti nṭiyati)

B h a i r a. mahārā āro vi ki te piṇṇi kumhī

R ā j ā. jōsara avaram kum piṇṇi vattadi,

kuntale x x karapphamsapphara sokkha sithiṭṭhae-sagg-(P)
palayam(P)-a mahala-rajjam cakkavatti-paviramanijjam.
tala-vi edam bhodu :

sottho pandanda suttanta sato vaggo khalūgam
khiyati, bahmanapato sabbam-sottho savvadā /

maha mananta samanta pi maham sassa(P)yam
bhāṇam loo loka loka-parammāro' gudinham dhammo
mahim(?) pada // (iti nṭi kṛantah sarve).

enturtha-jvanikāntaram samaptam idam Karpūra-
manjarī-sattakam.

The existence of the last passage (sottho pandanda
etc) uttered by the king in the ms. N has been attested by
its chiyā (see Konow, p. 114). This ms. is not care-
fully written and has many lacunae. It does not add
to our knowledge of the text of the KM.

1 Devanāgarī ms. in the library of the India
Office, London. See India Office Catalogue no. 4162.

This ms. agrees to a great extent with the ms. R
used by Konow. It often omits the anusvāra and substi-
tutes *d* for *ḍ*. It seems however to have been contami-
nated by O, for the conclusion agrees to some extent with
that of the latter (O), and is as follows.

V i d ū. bho vaassa vāma dijjattu Luvahe bhahomo
hoṇu.

R ā j ā. (tathāva bhramamāṇa nāṭayati).

N ā y ī k ā. (śalajjam avanatamukhī).

(vivāham nirvartya natsāham yathārtham abhyatreyā
survaṁ viharjya cakravartī bhūtvā tayoh, naba rāyam
cakre).

B h a i r a (rāgam prati) kim te bhūtvah priyam
npakaromi.

R ā j ā. tuha pañcena laddhā ca

R ā j ā ī. (śakalam avagatya) paridid (?)mahatena
Karpūramanjarī tumburam [pa]cakkham amulvaram
shappiam (?).

R ā j ā. (yoginam prati samakṣtam āśritya)
avānīnīś taccatugārayindavaratāś śūgarasamjivīś
laddhā pañcakarapriyā nana ranya Karpūramanjarīyama /
talabhena ca cakravartī padavī loke samasulitī
kim kim naba karoti mahatam sandarśanam pramusa

This ms. too does not add to our knowledge of the
text of the KM.

J. Devanagari ms. in the library of the India
Office, London. It is a recent copy of some South Indian
ms. and resembles the mss. 'I' and 'I' of Know except
in the verse at the conclusion. The concluding verse in
this ms. is the same as that in the ms. B of Sen Know.
See India Office Catalogue no. 7378. This ms. too does
not add to our knowledge of the text of the KM.

N. Telugu ms. palm-leaf pothi in the library of
the India Office, London. See India Office Catalogue
no. 7379. The conclusion of this ms. agrees with that of
J described above, and 'II' of Know. But in other
matters it occasionally differs slightly from J. This ms.
is not at all accurate, and has suffered gravely from

worm holes. This ms. does not know *sthāpaka* which appears in TU of Sten Konow and in J. On this point alone the ms. gives an important information.

Y. Telugu ms., palm-leaf pothi in the library of the India Office, London. See India Office Catalogue no. 7350. This ms. agrees very much with X, but does not know any *sthāpaka*. This is the only important feature of the ms.

Z. Malayalam ms., palm-leaf pothi in the library of the India Office, London. See India Office Catalogue no. 8197. The conclusion of this ms. is shorter than that of the rest of the mss. of the Southern recension. It lacks the verses 23 and 24 of the Act IV (ed. Konow). But unlike these mss. it has *sthāpaka* instead of *sthāpaka*. As *sthāpaka* is a familiar figure in mss. of plays available in Kerala, his total non-existence in this ms. leading to it likelihood from the same place may be said to give us enough ground for presumption that the original work of Rāj. knew no *sthāpaka* who has been introduced into the work by some late interpolator. For details on this point see § 25. In this point alone the ms. has given valuable help in reconstructing the text.

V. T. This ms. palm-leaf pothi in the library of the Vaidyanatha, Santiniketan. It bears the number. 2210. The ms. is worm eaten and very much worn out. With great difficulty we examined the beginning and the end. It resembles the ms. T of Konow very much and has *sthāpaka* only after the second verse in the beginning. It does not seem to be a carefully written ms. It has a tendency to substitute words which are not to be found in

any of the rest of the mss. (Northern or Southern) hitherto used. For example, it has *viad dhu* for *challa* (L. 1b) and *pa v ar a m* for *ke v a m* (L. 6b). It is sure that some scribe had his skill in Pkt. in this mss. or its prototype. This mss. too does not add to our knowledge of the text.

6. Besides the eight mss. not used by Know we have examined afresh the three printed texts of the KM. published in India. Among them the early *prints* which appeared in the *Pandit, Old Series*, vol. vii (1872) is unutilised. It seems to have been prepared from a text agreeing more or less closely with N of Know. This printed text could scarcely be used for any improvement. The edition published from the Narmadnagar Press (First edition in 1887 and the Second edition in 1906) resembles most the mss. NR of Know, though it cannot be called a critical edition; it may be said to have retained its ms. value. The good edition of Vasudeva's commentary which a printer has been of much help. The edition published by J. S. Nandani Vaidyanatha in 1889 is however of no value. The new commentary it gives is sometimes misleading.

But, as the ms. materials used in connection with the present edition are not of equal value we shall discuss below them to give our criticism. For the fact that Know has not given any clear and explicit criticism or opinion about the relative authenticity of his mss. requires that we shall treat the value of our mss. as such. For the sake of convenience let us take them first.

7. The chief characteristic of the Southern recension of the KM. mss. as has been pointed out by Know, is the conclusion of the play. It is either altogether

in such or different in the case of the Northern recension (Kenow, p. xxv). Any consideration of the relative value of the mss. of the KM should be preceded by a discussion of the relative authenticity of the two available recensions. Following the familiar principle of the textual criticism that *the shorter text is other things being equal, to be preferred to the longer*, we may at once assume that the the mss. of the Northern recension which lack the conclusion occurring in the Southern recension follow Rāj.' original composition better than the other mss., and the mss. of the Southern recension having the longest conclusion are of less value than those of the Northern one. Kenow too in spite of his adoption of the conclusion or epilogue given in the Southern recension (as against its absence in the Northern one) in his edition has indirectly given his verdict against the same. For example in the preface to the KM Kenow rejects the peculiar readings of the Southern recension in thirteen cases quoted below¹:

1. 1c pavattado . 2^o a , 4² jato disai . 4^o aṅgiarpdi . 4¹ "apphalopphanna . 4¹¹ gadam . 4¹⁶ diṇha . 6^a bhagga 7^a sammālo ; 7b tatta , 9^a nibbharudevassa ; 10b viddhavadhū , 10¹ amuttalala .

1. The conclusion of the play or the Bhāratavākya according to the testimony of the Nāṭyaśāstra is not necessarily an integral part of it. Hence its interpolation in the mss. of a play can easily be assumed. For details see Manomohan Ghosh, The Bhāratavākya (IEQ) Vol. VI. 1930. pp. 485, 486.

2. References cited below and ever afterwards in the introduction will be, unless otherwise mentioned, to the Harvard ed. of the KM.

As against this I accept only rarely (e.g. in l. 136 **āimantīnīnam*) the testimony of the Southern recension. Though it is possible not to agree with Kōsow as regards his acceptance or rejection of particular readings we can consider his judgment about the value of the Southern recension as fundamentally correct. But even if this Southern recension is inferior to the Northern one, it is not without its value. For in a very small number of cases, it supports the readings of our best ms. as against the inferior or later mss. of the Northern recension, and in some rare cases it seems to have retained the original reading better than its rival recension.

But the inferiority of the Southern mss. is not quite due to verbal interpolation only. Such interpolation and emendation indeed there are, but emendations occur not uncommonly in the matter of orthography too. Hence we find that in many cases these mss. substitute phonetically developed forms for older or archaic ones. A systematic occurrence of this phenomenon, more or less in mss. of all the Pkt. works surely deserves our closest attention and should not at all be hastily ascribed to the carelessness or ignorance of scribes. We shall try later on (§ 8) to account for a systematic substitution of developed forms in a ms., and it may be assumed for the present that *later the ms. the more developed are its forms phonetically*. So much so that 8 passages of a work in its very late ms. may often become of appearing as M. (See the various readings of verses 20, 21, 108, 134, 135 and 137 of the *Mudrarakṣas* in the edition of A. Hillebrandt.) Considered from this point of view also the Southern recension seems to be much younger in age than the Northern one. The following are a few cases

where the Southern recension reads phonetically developed forms:

1.	2 ^a	dambara	for	dambara ¹
	3 ^a	ṛ jāsa	"	ṛisāṁm
	3 ^b	o	"	vo
	4 ^a	sappandi	"	sappanti
	4 ^{1a}	disaḥa	"	disaḥa
	7 ²	jāha	"	jahā
	16 ⁴	nvedam	"	nvedidam
	20 ⁴	kamjalo	"	kavijalo
	20 ^{2b}	lahāi	"	lahadi
	20 ^{2a}	kare	"	karedi

But in spite of this the Southern recension, though very rarely, preserved some older or original forms e. g.

1. 14² Kamedama bayam² for paccasuvanna

Thus we may conclude that the Southern recension is less authentic than the Northern one, though in some rare cases it may have accidentally retained what may be considered the right reading.

8. As for the Northern recension we need not discuss severely the merits of this class. From a study of the first twenty five cases in which seven or more mss. (which otherwise differ among themselves) agree as regards the presence or absence of a reading we can make a very dependable estimate of the relative antiquity and probable authenticity not only of the Northern but also of the Southern recension as well.

1. The final *Am* *va* in fact represents the nasalization, and its disappearance in the subsequent age can easily be assumed (see below § 17).

I.	1a	bhodu	...	ABPWNOR T
	1c	Magabī	.	ABPW STU
	2b	"ghana"	..	ABPW ORS
	4a	°ppasada°	.	ABPWNO STU
		°ppanadisa		ABPWNOR
	4	puṭradac	...	A PWNOR T
	4 ^o	iata		BPWNORS U
	4 ⁱ	ena	.	AB WNOR T
	4 ^{1o}	om. sunindi		ABPWNOR
	4 ^{1a}	sūtradhārah		A PW O STU ⁱ
	5a	edam		A PWNORSTU
	6 ^a	sakkanm	.	BPWNORSTU
	8 ^a	ecia	...	ABPW RSTU
	10 ⁱ	sūtradhārah	.	BPWNOR TU
	11a	mauli (maṭṭi)	..	ABPWNORSTU
	11b	°medami°	...	ABPWNORS U
	12b	paripedi		A PWNOR T
	13 ⁱ	om. sthāpakah		ABPWNOR
		bhāva ebi	..	ABPWNOR
	14 ^a	gado	..	ABPWNOR
	14 ^b	isiei	...	B WNORSTU
	14 ^o	avamaṇṇa"		BPWNORSTU
	14 ^o	iha bi	..	BPWNORSTU
	16 ^a	jadara	...	ABPWN RSTU
	16 ^a	om. devī	...	ABPWNO S U

The result of the above study can be gathered in the following :

P	agrees	With	W	and	five ⁹	other	ms.	23	times
O	"	"	"	"	"	"	"	23	"
B	"	"	"	"	"	"	"	21	"
N	"	"	"	"	"	"	"	21	"
R	"	"	"	"	"	"	"	21	"
A	"	"	"	"	"	"	"	19	"
T	"	"	"	"	"	"	"	16	"
S	"	"	"	"	"	"	"	15	"
U	"	"	"	"	"	"	"	15	"

Now we have seen before (§ 7) that the Southern mss. STU, as regards their age, are the youngest on account of their having the most developed forms in certain words. And according to Konow W and B are relatively old among the Northern (Konow's Jaina) mss (p. xxv). Thus we have W and B as being older than the rest of mss. used by Konow. Of these two, B however is dated later than W. Hence W becomes our oldest ms. Now we are to consider along with this the other fact that the readings (or absence of readings) with reference to which we have made the preceding study, occur with a single exception in the oldest ms W. Hence it may probably be claimed that the degree in which the different mss. agree with W may well be considered as an indicator of their relative authenticity, and probably also of their age, that is, P and O which agree with W 23 times are more authentic than B N and R which agree with this only 21 times. The authenticity of A is still less, for it agrees with W only 19 times. The inferior value of the Southern mss. ascertained by another means (see § 7) has been corroborated here, for none of them agrees with the oldest ms W more than 16 times. And this last figure is the indicator of their inferiority to the mss. of the Northern recension. Thus

we may say without any hesitation that *W* is the best among the mss. used by Konow. As no ms. older and better than this is available we shall use this as the basis of the present edition.

9 After having some more or less accurate idea of the relative worth of the mss. used by Konow we may proceed to an examination of the additional materials that have been used for the present edition. Now from the nature of our mss. this becomes an easy task. For none of these eight newly consulted mss. is in any way unique. It has been possible to find, among those used by Konow, mss. very closely resembling them. For example, the ms. D resembles the ms. O of Konow, and the ms. G has similarity to Konow's N, while the ms. I seems to have a very substantial agreement with the ms. R. As for the five Southern mss. they agree mostly with T and U used by Konow. The points in which the new mss. D G I etc. vary do not add to our knowledge of the text. From these data one can easily ascertain their relative worth, which is practically nothing.

10. *Principles of Reconstruction.* Any discussion about the principles which should be followed in editing a Pkt. work, divides itself into two parts: the one, general, and the other, particular. The general part is to deal with facts which should be taken into consideration in applying the accepted canons of textual criticism to Pkt. works, and the particular part is to treat in detail the mutual disagreement between mss., doublet readings occurring in each of them and such other aspects that they may present. A wholesale inaccuracy of the Pkt. mss. as well as carelessness of Indian editors have often been postulated by Pischel and other scholars. The grounds of their assumption are (i) the readings of

mss. often violate the rules of ancient Pkt. grammars ; (2) and in the case of Pkt. passages occurring in plays, the distinction between different dialects seem occasionally to have been disregarded. A typical instance of the latter charge is to be met with in connexion with Konow's conjectural emendation of the verses of the KM. He as well as his guru Pischel and other scholars believed that in Indian plays Pkt. verses have always been in the Maharāṣṭrī dialect¹. Though the early mss. of the KM. had in the clearest manner given the verses in Ś., Konow did not care to examine the age and authenticity of the so-called old tradition about the assignment of M. to versified Pkt. passages of a drama. While editing the Pkt. verses of the Bharata Nāṭyaśāstra and Bharata's observation on Pkt. occurring in it, the present writer was brought face to face with the question, and after his careful investigation, it turned out that the above-mentioned tradition about the use of M. does not occur in the Nāṭyaśāstra the oldest extant work on the subject, and it does not even occur in the Daśarūpaka which is slightly anterior in time to the KM².

Hence, there being no positive evidence about the existence of this tradition at his time we should have no reason to believe that Rāj. used M. in the metrical portions of his KM. Evidence of the mss. goes very

1. A. Hillebrandt was probably the first scholar to produce evidence affecting such a view, but he too was a believer in it in a modified manner (see his *mudrarāksasa*, Breslau, 1911, Neudruck, 1935, p. iii).

2. There is however in the Daśarūpaka a passage which may be interpreted as giving support to the tradition of using M. for the verses in a drama. But it has been shown elsewhere (§ 21) that such an interpretation is wrong, see *Maharāṣṭrī*, p. 19).

strongly to support our view in the matter. We have already seen that, according to Hemacandra's definition of a *sattaka*, the *KM.* could not have been composed in more languages (*bhāṣa*) than one (see § 2). All this very clearly demonstrates the soundness of the accepted canon of textual criticism which is for placing greater reliance on the ms. that can be considered the best on the ground of its age as well as its degree of accuracy.

11. The postulate that the *Pkt.* mss. which go against the ancient grammars are corrupt is based on a very erroneous assumption, viz, the *Pkt.* grammars have the same binding force on the *Pkt.* literature as the *Skt.* ones on the *Skt.* literature. The cases of the grammars of the two languages are entirely different. *Skt.* grammar had its origin in priestly circles, and the accuracy of speech which they aimed at establishing or maintaining was demanded primarily in connexion with the performance of Vedic rituals¹. Hence the study of *Skt.* grammar was given from very ancient times an attention quite unique in the history of human culture. But the case of the *Pkt.* grammars was different. *Pkt.* was the current language of every-day use, and hence its control, even when it was given the dignified status of a vehicle of literature, was out of question, and for obvious reasons such rules were composed only very late. Thus we do not meet with great ancient names like Pāṇini, Kātyāyana and Patañjali in the field of *Pkt.* grammar. Capḍa (? 300 A. C.), Vararuci (? 600 A. C.), Kaccāyana (? 800 A. C.) and Hemacandra (1100 A. C.) come comparatively late, and their works can in no way bear comparison with the

1. See the introduction of the *Mahabhasya*, *raksartham Vedānam adhyeyam Vyākaraṇam*, ed. Kielhorn, vol. I, p. 1, *artvijñāṇasyama ity adhyeyam Vyākaraṇam*, *ibid.* p. 3

performance of the Three Sages (Tri-muṇi) And by no means should this be considered disparaging to these grammarians; for, the circumstances under which they had to work have been considerably different from those in which Skt. grammarians wrote. In the Brahmanic circles the study of Pkt. was scarcely encouraged. For in the Garuḍa-purāṇa (Pūrva, 98, 17) there is a passage which exhorts Brahmanas, Kṣatriyas and Vaiśyas to avoid among other things Pkt¹. Hence Pkt. was cared for by Jains and Buddhists only. But they did not care for preserving intact the linguistic form of their ancient texts, as did the Brahmanas, by means of *bikṣā* (phonetics) and *Vvākaraṇa* (grammar). It may therefore be assumed *a priori* that Pkt. grammars were written late to meet some very limited practical need, such as the understanding of old Pkt. works, be they Jain canonical works and old dramas, or the composing of the new Pkt. poems or plays, and as such they had probably to be based on those texts only which were accessible to their respective authors. A typical instance of such limited knowledge has been displayed by Vararuci, whose sūtras do not give us any information about the Pkt. of Aśva-ghoṣa's drama or of the Kharoṣṭhī Dhammapada or of the Jain canon, while Pāśāci, used in no available work, has been treated in them. Hence it is no longer possible to retain an absolute and unqualified faith in the exhaustiveness and infallibility of the Pkt. grammarians though Pischel was always ready to regard them with utmost confidence (see Grammatik, §§ 42f)².

1. lokayatam kutarkam ca Prakṛtam mleccabhāṣitam
na śrotavyam dvijenaitad adho nayati tad dharma-

2. The attitude, however, landed him at first in curious difficulties. For example when two



12. Apparently such a view may be said to render impossible a critical edition of a Pkt. work the mss. of which are very often not only in mutual disagreement with one another but also have internal inconsistency in themselves as regards the orthography and other matters. Such a condition of mss. is indeed discouraging in the beginning, but if one follows the accepted principles of textual criticism, which require to find out the best ms. (when such is available) and to reconstruct the text on its basis, one will have enough reason to be optimistic. Disagreement of other mss. with the best one as well as a want of accord between each other of these will, with a few negligible exceptions, appear to him then to be not due to any mistake, while the internal inconsistency in each of them will often represent things other than scribal errors. Let us clear these points by quoting suitable examples from the KM.

13. We have already shown (§ 8) by referring to Konow's opinion, how he has in a way considered W to be the best among the mss. of the Northern (Konow's Jaina) recension and by discussing along with this, his various readings from different mss. it has been concluded that W can be considered the best among the eleven mss. utilised by Konow for his edition. We are discussing below some passages with various readings from different mss. to demonstrate further the great worth of the ms. W.

were found to differ he had to accept almost arbitrarily the testimony of one and to repudiate the other, much to the detriment of his wholesale regard for the Pkt. grammar as a class. (See IHQ vol. VIII, no. 4, supplement, pp. 6f.)

The following is a passage in the KM. (I. 20^a) occurring in different mss. used by Konow as follows :

W	kavvam	jjeva	de	kavittanam	pisunodi
B	kathidam	"	"	"	"
A	kavvam	"	"	"	"
N	"	"	—	"	"
P	"	yyeva	—	"	"
O	"	jevva	de	"	"
R	"	jjevva	—	"	"
SU	"	evva	—	"	pisunoi

T kah pakah vam evvam de kavittanam "

13a. Let us take the variants of each word one by one. B. k a t h i d a m for k a v v a m in the best ms. and almost all the rest is evidently due to a later emendation. T. k a h p a k a h v a m is evidently an error.

J j e v a occurring in four mss. including the best one is the correct reading though Pischel will not allow the doubling of j after an anusvāra (Grammatik § 95)¹. A wrong idea about the phonetic value of the Pkt. anusvāra is responsible for this view. For the vowel with anusvara following it, as we shall see later on (§ 19), is a nasal vowel and has a short quantity in Pkt. except where metre demands otherwise.

The reading STU. e v v a (m) is evidently a simplified form. Readings P. y y e v a, O. j e v v a and R. j j e v v a are all traceable to j j e v a. As for the development of v a into v v a it appears that the doubling might be merely a graphic device to indicate that the

1 In this matter A. Hillebrandt follows Pischel in his *Mudrārākṣasa*, Breslau, 1911, Neudruck 1935.

vowel following the double consonant, was accented and this accent left no room for the elision of the non-aspirate stop concerned.

D o is a word though existing in the best ms. and two others, can be taken for an interpolation. For it can well be left out without in any way injuring the sense of the sentence ; besides this, as far as we can ascertain, it does not in any way embellish the expression. In view of the fact that the tendency of scribes was generally for adding to mss., we may well be sure of an interpolation here when the majority of the mss. does not record the word. This however seems to minimise the authority of our best ms. But as there are different independent mss. to check its readings we need not lose our faith in the best ms. which, being written about five centuries after the time of Rāj. is liable to contain some interpolations or mistakes. But in course of our progress with the text we shall see that cases of bad corruption in the best ms. are not many.

WB. k a v i t t a n a m is evidently the original reading. We are not sure if the intervocal v in Pkt. was still pronounced in Rāj's days. But there can be no harm in assuming that though very weakly pronounced it was written as such in his time. Indeed the mss. AN PORSTU have all changed k a v i into k a i but this latter reading should not be considered to have its origin in any error. For we shall see below that in other cases too these mss. record readings which are phonetically more developed than that in the best ms. or mss. standing close to it. A systematic use of developed forms in a ms. simply gives indication of the relatively young age of itself or its prototype. These remarks in connexion with k a v i applies also to STU p i s u n e i for p i s u n e d i. It has been shown elsewhere that the so-called Mahārāṣṭri

is most probably a development of Śaurasenī (Mahārāṣṭrī, JDL, XXIII, 1933). This in a way finds corroboration from the cases of words discussed above. The form *piśuṇedi* only is allowable in Ś. Hence the reading *STU piśuṇei* takes us to the necessary conclusion that the prototype of these mss. came into existence at a time when the forms like *piśuṇedi* with its *d* sound existing had already gone out of use and its place was taken by *piśuṇe* which will be usually taken as a M. form.

14. The substitution of later forms mentioned above can be explained in two ways : by considering the stage-convention regarding the use of various languages in a play, and by assuming an influence of the speech habit of the writers of different mss. Let us first take notice of the principle of linguistic usage in the ancient Indian stage. Though it will be out of place to discuss here the subject elaborately yet we may give here in brief important data and our conclusions regarding them. The practice of using Śaurasenī and other Pkts. in the stage arose undoubtedly at a time when Skt. could mostly be understood by the speakers of Pkt. (see Winternitz, Hist. of Indian Lit. vol. I, p. 43). The discovery of the drama-fragments of Aśvaghoṣa, which, contain an older variety of Śaurasenī and other dialects, standing nearer to Skt. than the later Pkts. of classical dramas, seems to give strong support to this view. It may also be assumed that the speakers of the later Pkts. such as the Śaurasenī used in dramas, could also grasp without much difficulty the substance of the Skt. passages in them. But the fact that Skt. held its place beside the developed Ś. was not due to its any degree of intelligibility, but because of the convention. That most of the different rūpakas and

uparūpakas had for their plots, stories from well known Epics, Purāṇas, collections of folk-tales and were depicted on the stage with a very elaborate and familiar code of suitable gestures (a b h i n a y a)¹ considerably slackened the demand of the audience belonging to the masses with regard to the intelligibility of the Skt. passages used in them. It may not however be assumed that the producers of such plays (n ā t a d h ā r a s) were completely indifferent to such an intelligibility. Bound though they were by convention in the case of Skt. passages they appear to have sometimes assimilated their Pkt. as far as possible, to the current popular speech just to make the Pkt. dialects used in dramas appear like living languages. This assimilation mostly consisted of a phonetic (and hence orthographic) change, or substitution of new inflectional and conjugational forms. K a i used in some mss. instead of the original k a v i occurring in the best ms. can thus be explained.

15. Another way of explaining the appearance of such developed forms is to assume that Pkt. being a language not bound down by grammars and lexicons, mss. of this language very easily imbibed the influence of the contemporary speech of North Indian scribes who spoke some kind of Apabhramśa, be it of the old, middle or late period². One important aspect of this Ap. is that

1. For a treatment of such gestures see the N a n d i k e ś v a r a's Abhinayadarpana edited by Manomohan Ghosh in the Calcutta Skt. Series No. V. Calcutta, 1934.

2. H J a c o b i has suspected similar influence of New Indian Vernaculars on the writers of Apabhramśa. See The Bhavisattakaha, Abhandlung 7, 1 (p. 54*).

its conjugational termination of the 3rd sing. present indicative, was *at*, and an occasional omission, or weakening of intervocal non-nasal stops was also a feature of this language¹. Now in Ś. present indic. 3rd sing. termination was *-adi* and intervocal stops were less often omitted or weakened. Hence if we assume an Apabhramśa influence on the Pkt mss. we can easily explain the substitution of forms like *ka i* for *ka vi* and *pi a u* for *pi a u e di*. This explanation seems to be more suitable than the preceding one; and on accepting this, we can divide the mss. of the KM. into three following groups, according to their use of developed forms :

(a). Oldest mss. W and B which stand near the original KM.

(b). Less old than the preceding mss. are ANPOR etc. which have substituted *ka i* for *ka vi*.

(c). Latest are STU etc. which contain besides *ka i* for *ka vi*, *pi a u e i* for *pi a u e di* read by all the rest of the mss. including the best one.

16. Let us take another passage from the KM (I. 18¹⁰) with its various readings.

W	aha	vā	hatthe	kaṅkaṇaṃ	kim	dappaneṇa
B	ahā	„	hatthammi	kaṅkaṇe	„	„
A	aha	„	hatthe	„	„	„
N	„	„	„	kaukaṇaṃ	„	„ pekkhiadi
O	„	„	„	„	„	„ lakkhijjadi

1. The so-called M. also possesses these features. But I have shown elsewhere that, M. is nothing but a development of Ś. (See Mahārāṣṭrī). Hence no wonder about it.

R	abā	vā	hatthe	kankage	kim	dappanena	pekkhiadi
P	"	"	hatthe	kankagam	"	"	"
S	"	"	hatthammi	kankage	"	"	"
T	"	"	"	kankagam	"	"	"
U	"	"	hatthammi	"	"	"	"

Here B. *abā* is against all the rest of the *msa.* including the best one. Though not allowed by Pischel (Grammatik § 203), *abā* as a *Ś.* form is correct according to Hemacandra. The form *h a t t h e* as well as *h a t t h a m m i* is equally correct for *Ś.* though Pischel objects to this also (*ibid* § 366a). We have shown elsewhere the untenable nature of his opinion (IHQ. vol. VIII, 1932, supplement pp. 9f). But *h a t t h e* in the present passage existing in the best *msa.* should be accepted as occurring in the original work.

The reading WNOPST *k a ṇ k a p a m* seems to be better though *k a ṇ k a ṇ e* is not wrong. But the passage is quite good without the introduction of Sanskrit locative absolute (*bhāve sapta mi*) which seems very much like a later emendation. Readings like *p e k k h i a d i*, *p e k k h i a d i*, *l a k k h i j j a d i* are evidently late additions by pundits who probably tried thereby to make the entire passage clearer.

Thus we see that the disagreement between different groups of *msa.* has not always occurred as a result of accidental mistakes, and this disagreement sometime gives clue to the relative age and authenticity of the groups of *msa.* in question, and may, though indirectly give assistance to the proper reconstruction of the text.

So far about the orthographic or other disagreements among the different groups of manuscripts. Besides these

there are found sometimes internal inconsistency in the mss. of Pkt. works. Let us take the case of our best ms. W.

(i) The root bhū in its present indicative 3rd and 2nd person sing. and imperative has the following forms :

bhodi, bodi, I. 20^{4a} ; IV. 3¹.

hoi, I. 34¹⁰.

bhoṣi, I. 19⁶.

bhodu, I. 1², 14¹, 20^{2a, 21}, III. 3¹, 22⁶, 23b,

24² ; IV. 19^{6a} ;

hou, I. 8b ; IV. 5d.

(ii) paḍisiddhī and pāḍisiddhī both occur :

paḍisiddhī, I. 10b, 20²² ;

pāḍisiddhī, I. 20¹² ; II. 10⁶ ,

(iii) tuvaṃ and tumam both occur .

tuvaṃ, I. 20^{12, 23}, 34²⁰ ; II. 6⁶, 32¹, 42¹⁷, 47² ;

III. 2¹, 34a.

tumam, I. 16¹, 19^{22, 23}, 20^{10, 20}, 34^{21, 20} ,

II. 11¹, 24² ; III. 22a , IV. 20⁶.

(iv) Original kṣ is sometimes expressed as kkh and sometimes as ooh.

kkh < kṣ as in pekkha, II. 43⁶, 44¹ and

pekkhāmi, III. 20¹⁰, pekkhi, IV. 9¹⁰.

ooh < kṣ as in peooha, I. 14d , III. 32b, 34b ;

IV. 10b, peccaadu in I. 16² and in
pecohantiṇam II. 30c.

(v) Verbs in the passive voice have the following forms :

-jādi, iasī, iāmi I. 4¹, 18¹⁷, 19¹ ; 20^{14, 24, 25, 25^{17, 27}},
28⁶, 31².

-ijjae, -ijjadi, -ijjanti I. 4⁶, 23b, 25⁶, 32c.

There appear also forms like kīradu I. 20⁴⁰, 25¹.

17a. Now this variety of forms appears very much as due to confusion. We do not know whom to hold responsible for this, and an uncertainty in the matter makes the task of the editor difficult indeed. But on looking more carefully into the matter, these fluctuating forms may not appear to be so very inconvenient. Pkt. as we may well assume is based on a living speech controlled by no grammar, and hence it could possess many varying forms to express the same thing. Pkt. grammars with their very copious conjugational and declensional forms will corroborate us in the matter. And it can be assumed that old and new forms existed side by side in writing and probably to some extent in the spoken language as well. From such a consideration we may accept the above-mentioned varying forms as an evidence of the living spirit of the language which was at the basis of the literary Pkt.

17b. Let us discuss below the different groups of forms (mentioned above) one after another.

(1) As for the various forms of the root *b h o* in Ś. Hemacandra shows *bh* as well as *h* (IV). 269) though Pischel seems to have given his verdict against *h o d u* and *h o d i* in Ś. (Grammatik § 476). That doublets like *b h o d u*, and *h o d u* existed in Ś. can be corroborated by referring to New Indo-Aryan vernaculars developing out of Ś. For example, in the following Rajasthanī couplet we have *b h a i* as well as *h o y* both tracing their origin in *b h o d i* :

vā's caḥhī naṭanī kahai hota no naṭiyo koy /
mai naṭ kar naṭanī bhac naṭai so naṭanī hoy¹ //

1. N. S v a m i, Rajasthan-va Dūhā, Delhi, 1935.
 p. 40.

Hence it may be assumed that both the forms *h o d u*, *h o u* as well as *b h o d u* was used by Rājasekhara.

(ii) The doublets *paḍisiddhī* and *pāḍisiddhī* have been allowed by Vararuci (I. 2) as well as Hemacandra (I. 44).

(iii) About *t u v a m* is the doublets *t u v a m* and *t u m a m*. Vr. and Hc. are silent, still the form *tuvan* is a genuine development from the original *tvam*.

It is remarkable that mss. DE (of the Prakṛta-prakāśa) used by Cowell, read *t u v a m* instead of *t u m a m* in Vr.'s sūtra 'yusmadas taṃ tumaṃ' (VI. 26) and its commentary. DE seem to have retained here the older reading while other mss. have changed the same for *t u m a m* a further development from *tuvan*. As *tuvan* together with *tumaṃ* occurs in the 'Trivendrum plays', and *t u v a m* alone occurs in Aśvaghoṣa's² work we may assume that *tuvan* and *tumaṃ* existed side by side at the time of Rāj.

(iv) *kṣ>(k)kh* and *(c)ch*. In the fragments of Aśvaghoṣa *(c)ch* out of *kṣ* is not available and in the Aśoka inscriptions it occurs only in Girnar, and on this basis it was considered a characteristic of the Western dialect. But in the Bharhut inscription *kṣ>(k)kh* and *kṣ>(c)ch* occur³. In the so called Mahārāṣṭrī chapters (I—IX)

1. Wilhelm P r i n t z, Bhāsa's Prakrit, p. 29.

2. A. B. K e t t h, Sanskrit Drama, p. 88.

3. Jules B l o c h, Langue Marathe. p. 7. Prof. Bloch is for taking such forms as errors. But we cannot agree with him. The double forms probably show that both the pronunciations were current at the time of the writer and he kept both the forms side by side.

of Vararuci, too, this change has very clearly been treated as an exception. For by his sūtra $\text{ṣ k a - s k a - k ṣ ā m k h a ḥ}$ (III. 29) he has given a general rule for the reduction of kṣ into $(k)kh$, whereas his sūtra $\text{a k ṣ y ā - di ṣ u c h a ḥ}$ (III. 30) and $\text{k ṣ a m ā - v ṛ k ṣ a - k ṣ a n e ṣ u v ā}$ (III. 31) he merely restricts the general rule and says that in special cases kṣ may develop into $(c)ch$ as well. Hemacandra too gives likewise his general and special rules regarding kṣ in his II. 3. 17, 18.

All these facts seem to give reasons to doubt the validity of the view held by modern scholars on the basis of inscriptions that $(k)kh \leftarrow kṣ$ characterised the East and Midland dialects of the MIA and $(c)ch \leftarrow kṣ$ those of the North west and South west (Jules Bloch, *Language Marathe*, § 104, p. 112 and S. K. Chatterji, *Bengali Language*, § 259, p. 469)¹. And this doubt is further strengthened from a study of those words of the *Setubandha*, which have in them development of kṣ . The evidence of New Indo-Aryan Vernaculars² on this point does not give us any real help, for $(k)kh$ as well as $(c)ch$ represent kṣ in all the dialects; and it is very difficult to be sure of their origin, assumption of inter-influence not explaining all the cases. For example, Hindi *chan* Marathi *khan* and Gujarati *kha* are all derived from

1. See Appendix for a criticism of this view, based on a discussion of relevant words occurring in the *Setubandha*, a poem written in M.

2. See Prof. R. L. Turner's study of the distribution of the two typical developments of kṣ in connection with Skt. *akṣati* and Pan *acchati* in Modern Indo-Aryan. *Bulletin of the School of Oriental Studies*, London, Vol. VIII, 1936, p. 767.

OIA *ksaya* (Sir George A. Grierson, On the Modern IAV. § 178, p. 94). Here according to the modern theory about the geographical distribution of (k)kh and (c)ch from ks we are to assume that Hindi borrowed the word *chai* from the West, and Marathi and Gujarati borrowed *kha* and *kha* respectively from the Midland. But this seems to be very confusing. Hence in the absence of any very conclusive data to support the view referred to above we may not interfere with forms like *peech-* and *pekkh-* (both from *preks*) in W. See notes on P. 5, l. 6.

(v) In the case of various passive forms too we may assume the existence of doublets or triplets.

It may, therefore be not wrong to credit Raj himself with these, and hence,

(a) W will be considered the best ms. and it will form the basis of our reconstructed text. Its readings will not be given up except for very strong reasons, and

(b) doublets or triplets occurring in the best ms. will not be reduced to a single form.

18 Acceptance of these principles will create for us some difficulties. For example, the best ms. has *ya-śruti* in some places'. To be consistent, we are to accept this *ya-śruti* too. But on account of such *ya-śruti* occurring

1. Similarly the ms. G used for S. P. Pandit's edition of the *Vikramorvasi* (Bombay, 1900) and ms. SNDRI used for Pischel's edition of the *Abhiganaśakuntala* (Kiel, 1876) however record *ya-śruti* in quite a number of cases. About his ms. G, S. P. Pandit writes 'it appears to be about two hundred years old, possibly older. So far as it goes it is very correct' (Critical Notice p. 1). And according to Pischel his ms. S is the oldest ms. of the Bengali recension and N is a good ms.

in the ms fragments of the Bhagavati (a Jain canonical work) Weber considered this to be one of the exclusive characteristics of Jain Pkts. (Ueber ein Fragment der Bhagavati, aus dem Abhandlungen der Königl. Akademie der Wissenschaft zu Berlin, 1865 pp. 397f.). But in the use of the ya-kruti Jain mss. follow no uniform practice. For example, in the mss. of the Kalpa-sūtra and the Ācāranga used by Jacobi for his critical edition of these works he has noticed erratic practice in this matter (see the Kalpa-sūtra, Leipzig, 1879, pp. 20, 21, The Ācāranga-sūtra, London, 1883, p. xv).

Hemacandra in his grammar (I. 180) has prescribed ya-kruti after a and ā, but in his commentary he has said that occasionally it is seen elsewhere also. Now his rule is partially confirmed by some mss., i.e., they have the ya-kruti after a and ā only, while many mss. have ya after i, ī, u, ū, e and o too. On this state of affairs Jacobi comments "From an etymological point of view, it is more self-consistent that ya-kruti should be written after all vowels because it is the remnant of a lost consonant" (Kalpa-sūtra, p. 21). Now according to this very sound view even if such has not been expressly held by Vararuci and ya-kruti does not usually occur in most of the mss. of dramas, it should not be considered a linguistic feature characterizing the Jain Pkts. alone¹. Pischel in his second part of Hemacandra's Pkt. Grammar (published in 1880) remarked (notes to sūtra I. 180) as follows:

1. Dr. L. Andorf also seems to take ya-kruti merely as a characteristic of Jain mss. Der Kumārapalapratiṭibodha, Hamburg, 1929, p. 52, § 2.

H's beschränkung des eintritts des *y* scheint mir für das Jain-prakrit nicht richtig; ich stimme darin mit Eduard Müller überein. Die Jain-handschriften haben es namentlich auch nach *i, e* fast durchweg und diese ausdehnung haben es des *y*-gebrauches erhalten auch eine śikṣā bei Mārkaṇḍeya an: / anāday aditau varṇau poṭhi-tavyau yakāravat // iti patha-śikṣā.

Thus we see that Pischel too once expressed his view against restricting *ya-śruti* to the Jain prakrit alone, though later on in his Pkt. grammar he considered it as a characteristic of the same Jain Pkt. (see Grammatik, §445, 187). It should however be remembered in this connexion that Kṛamadiśvara who was not a Jain, prescribed *ya-śruti* for all Pkt. dialects (*ibid.* § 187). Hence we can well allow *ya-śruti* to all Pkts. where intervocal stops have been elided.

The New Indo-Aryan vernaculars also having the *ya-śruti* in their numerous tadbhava words give us sufficient ground to assume the existence of *ya-śruti* in all kinds of Pkt. from which those words have come down (see S. K. Chatterji, *op. cit.* § 170, pp. 688 ff. Sir George A. Grierson, *An Introduction to the Maithili Dialect of the Bihari Language as spoken in North Bihar*, pt. 1st, Grammar, Calcutta, 1909, § 24, pp. 9-11; Pandit Hazari Prasad Dwivedi, "Hindi *Ya-śruti*-ki Parikṣā", *Madhuri*, vol. 9, 1988 Vikram Samvat, pp. 527f). Along with this should be noted the fact that in Pali too *ya-śruti* sporadically appears (see Geiger, *Pali Lit. and Spr.* § 36). Hence words occurring with *ya-śruti* in the m^t. W can be maintained in their original form in the reconstructed text. But this procedure requiring emendation of many words where *ya-śruti* does not occur (but can be expected), we have not adopted this. It may be hoped that this will not in any way diminish the usefulness of the text.

19. Another difficulty that may arise from the acceptance of W, is that it does not use the so-called *anunasika* sign (¤) and always uses *anusvara* instead of this. On account of an absence of this in the mss. used by him Konow questions Rajasakhara's linguistic skill (p. 203). But it seems that such an opinion was expressed without sufficient consideration. Whitney (Skt. Grammar, § 70ff) has made a very elaborate discussion about the nature of *anusvara* on the basis of Pāṇini and the *Pratishakhyas* of different Vedas¹, and has concluded that the two (the *anusvara* and the *anunasika*) are doubtless originally and properly equivalent, and the *anusvara* is a nasal sound lacking that closure of the organs which is required to make a nasal mute or contact-sound and in its utterance there is nasal resonance along with some degree of openness of the mouth (*ibid.* § 70). This statement is to some extent supported by the *śikṣā* ascribed to Pāṇini (23, 1ṣṭh recession). These views of Whitney on *anusvara* though not accepted by Wackernagel (*Altindische Grammatik*, I. Lautlehre, § 223) seem to be very sound and explain better the following facts :

(i) It is a very common feature of the Pkt.² especially *Apabhrāṃśa* mss. to use *anusvara* for the so-called

1. For the phonetic value of the *anusvara* in the *Pratishakhyas* and the *Śikṣas* see Siddheshwar Varma, *Critical Studies in the Phonetic Observations of Indian Grammarians*, pp. 148ff.

2. In Pkt. and Ap. mss. the nasal element of a consonant group including a nasal consonant seems to be often expressed by an *anusvara*. Some scholars especially Jacobi is for assuming this and for substituting for such an

anunasika (̣) sign (see Jacobi, *Bhavisattakaha*, Abhandlung, p. 23* and *Sanat Kumaracarita*, Einleitung, p. XXXI; Ludwig Alsdorf, *Kumarapalapratibodha*, pp. 52, 53, §4.)

(n) In the *tadbhava* element of the Hindi, anusvara after a long vowel, even before a mute consonant denotes not a consonant but a nasalization, e.g. 'samlha' pronounced 'samlh' not 'samlh', 'camlā' pronounced 'camlā' and not 'camlā' etc. (see Kellog, *A Grammar of the Hindi Language*², pp. 14, 549).

All this however does not clear our difficulty about the anusvara which may be considered to be the nasalization of the vowel it follows. For in Skt. a vowel with an anusvara is always long while in Pkt. and Apabhraṃsa versification we optionally have short or long quantity in short vowels with anusvara. Jacobi in his critical editions of the *Bhavisattakaha* and the *Sanat Kumaracarita* has used the so-called anunasika against the anusvara sign (of the ms.) for the cases which required to be read with a short quantity, but has retained the anusvara (m) for all cases which do not have such requirements (see *Bhavisattakaha*, p. 23* and *Sanat Kumaracarita*, p. XXXI).

anusvara the nasal consonant of the group to which the following consonant belongs, i.e. for paṅka ms., Jacobi will write paṅka. We are not sure whether this is altogether correct for Ap. What is the bar to its being pronounced as pa ka? For such pronunciation see Alsdorf, p. 54. Side by side with this existed a pronunciation in which anusvara existed as a reduced nasal. For we know that the *tadbhava* element of the N I V was developed out of it as pa k. Cf. Sir George A. Grierson, *On the Modern I.A.V.* §§ 103, 215, in §271 he thinks that m is a wrong mode of indicating nasalization.

But such a distinction was not necessary to one who was a clever reader of Pkt. poetry. (We may remember here the Arabic writing with no vowel sign) Want of cleverness in this matter among other things was probably a ground of censure with speakers of living Pkts. Hala writes *amam pāua-karvam paḥsum soum-a je na jannuti, ita kahim na lajjanti* (1.2). But in spite of this kind of remarks Pkts gradually ceased to live and hence length of short vowels with anusvara required to be precisely indicated. This gave rise to the so-called *anunāsika* (°). Jacobi however thought that *anusvara* and *anunāsika* were two different kinds of sound and hence should be represented by two different signs. We have given above the view of Whitney who contradicts the conclusion of Jacobi. It is now plain that the Pkt. writers considered the short vowel with *anusvara* to be as good as a pure vowel having a variable quantity. That the vowel with an *anusvara* is as good as a pure vowel in the Rk Veda has been partially admitted by the *Rkpratiśakhya* (Whitney, *Skt. Grammar*, § 71 d). If we can accept the Pkt. vowel with an *anusvara* to be like a pure vowel, we may optionally give it short or long quantity according to the dictum of the *Prakṛta-piṅgala* (ed. B1 8). The soundness of this view is corroborated by the tradition among the Hindi-speaking Pandits who style the so-called *anunāsika*, or *candra-bindu* (°) as a *r d b a n u- s v a r* or half-*anusvara*¹ (Pandit Hazari Prasad Dwivedi of Santiniketan has kindly brought this fact to my notice). This term as I subsequently discovered has been used in the ms. CD, of Candā's *Prākṛtalakṣaṇa* exactly in this sense (see the edition of the work by R. Hoernle, p. 45.).

1. The Malayalam speaking Pandits too have the *amee amn* for the *candra-bindu* (°).

From this we can gather that the anusvāra, after the introduction of this new term very late towards the beginning of the New Indo-Aryan period (c. 1100) or even later, was set apart for the long nasalized vowels while the ardhānusvāra was used for the short nasalized ones. It seems that the Pkt. orthography never cared for the quantity of the short vowel, followed by an anusvara though short as well as long quantity¹ obtained optionally among the Pkt. speakers.

Hence we need not question the use of anusvāras in the ms. W for indicating short as well as long nasalized vowels². Similar indifference to details on the part of the Pkt. and Apabhraṃśa writers is also seen in their use of same letters of the alphabet for expressing the short and long varieties of e and o.

The initial n, and intervocal -nn- occurring in our ms. W do not find the sanction of Vararuci, and Hemacandra too does not allow them except for the Jan Pkt. Ardhamagadhī. Hence we do not accept these features of the ms. W.

1. The anusvara is of two kinds—final and medial. The general Pkt. tendency of shortening the original long final vowels has sometimes made the final vowel with anusvara short, but the Pkt. rule of shortening the long vowel before a conjunct consonant made the medial vowel with anusvara always long. For anusvara which was a substitute for the nasal stop added to its quantity.

2. For the convenience of modern readers we have used in the reconstructed text the so-called *annusika* sign (◌̣) to denote the short nasalized vowels.

20. It has already been mentioned (§ 8) that the ms. W has been taken as the basis of the text reconstructed here. Hence, variants of those readings only of W, which from the testimony of other mss. appear to be original will as a rule be recorded. Variants from the newly consulted mss. will not be recorded for they are scarcely unique. The cases of Konow's emendation unsupported by any ms. will not be recorded, for they have been subjected to a general discussion (see § 2). Existent errors of scribes, substitution of *z*, and *u* for short *e* and *o* respectively as well as abbreviated writing such as *ma* for *class mss.* will also be passed over in silence. When Konow gives his reading on the basis of some mss. including or not including W they will be indicated by K while the readings of the remaining mss. which Konow rejected will be indicated by the name of those mss.

II. KARPURAMANJARI

21. *The Language.* According to Sten Konow the KM. has been composed in two dialects of Pkt. : S¹ and M¹. But we have already (§ 2) mentioned some facts which go against such a view. Here we shall discuss in detail the principal argument that might be given in favour of changing the S¹ stanzas of the play into M. The Nāṭyaśāstra not to speak of prescribing M for the musical portions of a play, does not even recognize any dialect of this name (Kēṭh, Skt. Drama, p. 386). And we find that neither Kṛi nor any writer of poetries older than he gives any place to M. in a play. Hence it may be assumed that M¹ had not been one of the dialects used in the

¹ Some say that the language of the KM. was the Āvanti Pkt. (see Ind. Ant. vol. 50, 1921 p. 8).

stage before Rāj. wrote his play. But there occurs in the Daśarūpa of Dhanañjaya who was posterior to Rāj. by about two generations, a passage which tends to go against such an assumption. According to one interpretation the passage in question assigns in a play M. to women. But this interpretation is not right. We are discussing below the passage in question which is as follows :

Strimam tu Prakṛtam prāyaś Śaurasenya adhamena ca/
Prācīntyanta-nīcadanī Pañśācam Māgadhān tathā //II, 60.

According to one interpretation this may mean : 'Prākṛta' is generally (to be the language) of women, and Ś in (= for) the characters of low rank etc.' (G.C.O. Haas, The Daśarūpa, N. Y. 1912 p. 73). This interpretation brings in M. in plays and assigns it to the entire woman's speech whether it be in prose or verse¹. But even if writers of poetics later than Dhanañjaya assign M. to women's verses or rather gāthas, and in some recensions of the classical plays we find women's gāthas in M. form, the use of M. prose by any female character is attested neither from any play nor from any work on poetics (see HHQ, VIII, 1932 Supplement, pp. 4, 7 Keith Skt. Drama, pp. 143, 212). Hence this interpretation seems to be altogether erroneous.

1. 'Prākṛta' in a narrow sense means the Mahārāṣṭri dialect of Pkt. and is generally treated first of all in ancient grammars.

2. It is not clear on what evidence Keith states that in the Daśarūpa, Mahārāṣṭri is assigned to the verses of persons who (normally) use S. (Skt. Drama, p. 140). There is no other passage in the Daśarūpa than the one discussed above which treats of the language to be used by different characters.

According to a second interpretation the Daśarūpa passage means: 'The dialect used in cases of women is generally Ś. and the same is prescribed also for male characters of low rank etc.'. Now this interpretation explains facts much better. For Ś. is exclusively the language of women and of men of low rank in all available ancient Indian dramas. Thus we can conclude that M. had no chance of having a place in the KM, and Rāj wrote this play entirely in Ś., and the testimony of the best ms. W. gives strong support to this.

22. We are discussing below the characteristics of Rāj.'s Ś. But we should again take notice of the fact that our best ms. of the play is nearly five hundred years later than the time in which it was actually composed, and hence the reconstructed text can be taken to represent approximately the original reserving mostly the essential characteristics of the dialect used by Rāj. As far as phonology is concerned we have reasons to think that in a few cases our best ms. may not report the original state of affairs. But these could however be judged by an intensive study of the text.

Phonology. Consonants. The chief phonological peculiarity of Ś. as available in plays and for that matter the Ś. of other works seems to be the maximum retention (i.e. non-elision or non-reduction) of stop consonants some mss. of the KM. later than the best one seems to have occasionally (though not systematically) retained words in their full phonetic form, while the best ms. records them with elided or reduced consonants. An

1. Pischel probably followed this interpretation when he wrote Ś. als sprach der Frauen nennt auch das Daśarūpa, s. 60 (Grammatik, § 22).

attempt has been made before (§§14, 15) to explain the cause of such a change. In the reconstructed text however we have adopted the reading of the best and the oldest ms., for the fuller forms might as well be due to later emendations in a period when Pkt. became more or less a dead language. At that period the 'Sprachgefühl' for Pkt. being lost, ms. had the chance of being emended with the help of grammars which gave very vague rules¹ regarding elision or reduction of stop consonants.

Apart from the general feature of Ś mentioned above the following points about the Ś. sounds of the KM. merit discussion :

(i) The anusvara developed from the final 'm' of the gen. pl. is sometimes elided in metrical passages, e.g. anāṅgataṅga-anangaratīnām, gottāna-netraṇām

(ii) The original 'm' of the anusvara before a vowel is sometimes restored in metrical passages (for the sake of metre), e.g. karanam-atthi=kāranam-atthi; kumaripam-aṅga-kumarinam-aṅga.

Note This feature of the Ś. of the KM. is just a continuation of the OIA. phrase combination

(iii) Cases of spontaneous cerebralization sometimes occur, e.g. padaā=patakā, kaḍhida-kvaṭṭata

(iv) Intervocal 'ś' and 's' are in some few cases changed to 'h', e.g. divaḥa=divasa; dāha=dāśa.

Note. This seems to be an instance of the so called *M a h ā r ā ṣ t r i s m* (See Woolner, Introduction to Pkt. ch. IV. § 27).

¹ Bhāmaha remarks that elision is not allowed when non elision promotes euphony : yatra srutisukham asti tattha na bhavaty eva on Vr. II. 2),

(v) Initial 't' is changed to 'c', in the word *cittladi* = *tigṭhathl*.

(vi) Initial consonants of enclitics when they are not after an anusvāra are treated as medial ones, e. g. *avī-pa* = *api ca*; *ko-una* = *kah-punah*.

(vii) 'Y' of the word *yaṭṭhi* changes to 'l' giving rise to *laṭṭhi*.

Note. Mārkaṇḍeya a Pkt. grammarian of the 17th century is expressly against recognizing *laṭṭhi* to be a Ś. word (*yaṭṭhiyam laṭ ca na syat*). But Hemacandra (12th century) sanctions such a form for Ś. (I. 247), and his opinion should have more weight than that of Mārkaṇḍeya who came about four centuries after the latter. (See Pkt. Verses of the Bharata-Natyaśāstra, IHQ., vol. VIII, 1932, Supplement, p. 10) Sten Konow seems to think otherwise (see pp. 202f)¹ (Linguisticians however suggest a different origin for *laṭṭhi*)

(viii) The termination '-di', '-du' of the present indicative and imperative 3rd person singular, often appear as -i, -u; see notes on *den* (p. 1, l. 9).

Note. Elision of 'd' in such cases occurs in Bhavabhūti as well (see Todar Mall, The Mahāvīracarita p. xxxvii) and has been considered to be due his confusing of two Pkt. Ś. and M. (*ibid*).

(viii) Compound Consonants. *Kh* (*kkh*) as well as *ch* (*ech*) from *kṣ* occurs in Ś. of the KM. On the strength of Mārkaṇḍeya, Pischel and Konow would like to see *kh* (*kkh*) restricted to Ś. but

¹ A similar view has been expressed, though on a different ground, by Dr. Truman Michelson. See JAOS, vol 41, 1921, p. 462.

older grammarians do not countenance such a view which has been discussed before (§ 17b, iv). Mss. especially the older ones always allow in all dialects of Pkt. both the developments kh (kkh) and ch (cch). Pischel would, however, blame in such cases the "Ueberlieferung" of the mss. (Grammatik § 317). But this view appears to be no longer tenable.

Note. 1. In Bhavyabhūti's Mahāvīracarita too we come across 'cch' as well as 'kkh' for 'kṣ' e. g. peechi-janta (p. 51 l. 1.) and pekkha (p. 56 l. 3.). The editors have not taken notice of the fact.

Note 2. Markandeya too does not give any general rule restricting kh (kkh) and ch (cch) to particular dialects.

(ix) **Vowels.** Of the various developments of the vowel 'ṛ', 'i' and 'u' (after labials) have been assigned to Ś. and 'a' has been reserved for Mahārāṣṭri, Ardhamagadhi, Pali and Gīrnar Avokan ; (J. Bloch, *Langue Marathe*, § 31, S. K. Chatterj., *Origin and Development of the Bengali Language*, § 173, R. L. Turner, *The Position of Roman in Indo-Aryan*, § 8) Of this assumed dialectal division on the basis of the development of 'ṛ' ancient Indian Pkt. grammarians are silent, In the Ś. of the KM. and in classical dramas too, we find all the developments of this sound, e. g. kada = kṛta, kidi = kṛi, diṭṭha = dṛṣṭi, puṭṭha = pṛṣṭha, sarisa = *sadiṣa = sadṛṣa. This phenomenon is accounted for by assuming a mixture of dialects.

Note. In the Mahāvīracarita we find kada (p. 46, l. 1. kadanta (p. 155, l. 7) and kida occurs in very late mss. of the work (see v.l. of kada in Todar Mall's edition). It may be mentioned here that

in Pischel's first edition of the Śakuntalā there were forms like *maa* (= *mṛga*), *kada* (= *kṛta*) which have been changed by him to *mīa* and *kīda* in the second edition (See pp. 250ff. of the Harvard edition of the Śakuntalā).

(x) Sometimes the diphthongs 'ai' and 'au' are represented as 'ai' and 'au.' e.g. Bhairavānanda' = Bhairavananda, maḥi = maui.

(xi) Short 'e' and short 'o' non-existent in Skt. are available in Ś. The final vowel coming after a long penultimate vowel is optionally short e.g. Sarassaj = Sarasvatyaī, aṅgaṇao = aṅgaṇaḥ.

(xii), Lack of vowel-sandhi in a compound word is sometimes noticeable e.g. puṅgmā-īndu.

22a Sten Konow has assumed that the KM. was written in two dialects of Pkt., Ś and of these the latter was used in the metrical passages. It has already been shown (§ § 2, 21) that such an assumption was unwarranted and the KM. was written solely in Ś. But Raj's Ś. when tested by the Pkt. grammar of Mārkaṇḍeya, is found to be incorrect (see Konow, pp. 202-202). This is the reason why Konow has concluded that 'Rājasekhara's linguistic skill was not so remarkable as he likes to tell us.' (*ibid* p. 203). We have pointed out before (§ § 1, 11)

1. Alls of the KM. except SU have Bhairavānanda. That no ms. reads Bheravananda and SU read Bhara^a is the reason for assuming the form Bhairavānanda. The Pkt 'ai' sounded shorter than the Skt 'ai', and it was something like the 'ai' of Modern Hindi (see Sir George Grierson, On the modern IAV, § 110). Pischel quotes Mārkaṇḍeya's view to say that the Skt. 'ai' does not occur in Ś. as 'ai'. See Grammatik § 61

the inherent defect of the assumption which seeks to correct Pkt. texts with the help of the Pkt. grammarians' diota. This disposes of Konow's claim of testing Rāj's Ś. by the grammar of Markandeya, and we may conclude that Rāj's linguistic skill was not as defective as Konow likes us to believe (*loc. cit.*). Occasional use of developed or so-called M. forms like -i, jahā jahā, etc. (besides the fuller forms -di, jadhā and idhā) in the KM, even if they were not due to late scribes, should not be made a ground for reproaching Rāj, with an ignorance of the characteristics of different Pkt. dialects. For all we know Ś. does not seem to be genetically different from M. and Rāj's usage in a way support the view that M. is a late phase of Ś¹. If he has sometimes used developed forms instead of uniformly using archaic ones and thus has not made his composition look exactly like Ś. of early dramas we may think that he was writing merely to give æsthetic pleasure to an audience and not fabricating a document of archaic Pkt. That he could write some sort of Ś., accurate enough to give such pleasure amply justifies his claim of being 'one skilled in all languages' (*sarva-bhāsa-vid*). This way of looking to it may however lessen the value of the KM. as a document of MIA. But we should consider the fact that Rāj, being in all probability a speaker of some sort of Early New Indo-Aryan, was not in a position to give us the Ś. of classical plays, which was by that time a dead language. Hence any assumption about the great value of the KM. as a document of Pkt. was fundamentally wrong (cf. Konow, p. 203). The KM. is evidently a late Pkt. work and as such its testimony on Pkt. is inferior to

1. See Mahavistā, JDL, XXIII, 1633

that of the classical plays by Kalidasa, Śādraka, etc. That the KM. contains a number of desc. words, much larger than that occurring in any such classical play, is one of its late features. Developed forms if they have been actually used by Rāj. can be constructed neither of such feature.

23 *The Original Feature.* The KM. has been one of the few plays written entirely in Pkt. and as such it has a special claim to our attention. This exclusive use of Pkt. by all the characters in a play has not however been sanctioned by the *Bharata-Nāṭyaśāstra* (c. 500 A. C. in its present form) which is the earliest available authority on the subject. Nor does the *Dikṣuṭpa* of Dhanañjaya who was younger than Rāj. by about two generations mention *sattaka* or any kind of play in which Pkt. alone is to be used. (Dhanika however quotes in his *Avaloka* on the Dik. a passage from the KM. but he never mentions *sattaka* in his commentary). Thus we may well assume that this rather unconventional use of Pkt. for the entire play was an original idea with Rāj.¹

But before we can give him any credit for this bold innovation we must try to find out what artistic purpose it served. Besides the KM. Rāj. wrote three or more plays and in them he adhered to the rules given in the NŚ. about the assignment of Skt. and different dialects of Pkt. to different characters. Can it be said that the KM. just because of its language, is more excellent than other plays? No, Rāj. was well aware of the fact and he seems to have anticipated the criticism of the upholders of con-

1. The word *sattaka* is said to occur in the form *salaka* in the Bharhut inscriptions (Kenoyer p. 125). But *salaka* does not probably mean a drama. It might as best have meant a kind of dance in which six members took part.

vention in the matter. To explain his position he puts in the mouth of the sūtradhara the question: "Then why has the poet abandoned the Skt. language and undertaken a composition in Pkt.?" and answers the same in the person of the pāripaśvika by saying that, "a poem is a peculiar way of expression, be the language whichever it may." (The passage about Pkt. being sweeter than Skt. is spurious. On this see Notes). This however seems to be avoiding the real answer in a very clever way. The very fact that Rāj. quite against the convention, used Pkt. for the entire play shows that he had some very weighty reason behind the step. Now can this be merely for the display of his linguistic ability? For did he not mention himself as an expert in all languages (sarvabhāṣa-śāhura)? It has already been mentioned that in the KM. Rāj. used only Śauraseni; hence we cannot assume that he wrote this to show his skill in using different languages. (cf. Konow, p. 203).

The real reason behind the innovation seems to be Rāj.'s desire for poetic experiment about which he as an artist cannot take the audience into confidence. Hence, his rather evasive answer quoted above. It is possible that in his experiment *Avantisundarī*,¹ his talented wife, gave him hearty encouragement, for it was at her instance that the play was staged for the first time, and it is very likely that this first performance of the play took place in Rāj.'s own residence where a small audience was invited to attend. But all this is a conjecture.

1. Hemacandra in his *Desamimuktā* mentions *Avantisundarī*, the authoress of a Pkt. *Desakosa*. She may be identical with Rāj.'s wife. See *Annals of the Bhandarkar Oriental Research Institute*, vol. VIII, 1927, p. 14.

Whatever might be the actual condition under which the play was staged, it goes without saying that this novel play pleased the audience and it was afterwards circulated far and wide and gave rise to divergent recensions and at times readings of pretty bewildering nature.

24. All this may be said to point to its great popularity which, it is probable, was achieved partly by the beautiful dance introduced into it and partly by its exclusive use of Pkt. which was more comprehensible to the common people of those days than Skt. As for dances in the performance of the KM. we shall take up the subject later on (§ 26) and shall discuss here only how the Pkt. used in the play might have made it popular. At the time of Rāj. (c. 900 A. C.) speakers of Indo-Aryan languages were already using in their daily life some kind of Apabhraṃśa¹ which was going to develop in course of two or three following centuries into a more or less analytic language (an early stage of the New Indo-Aryan vernaculars). Thus it is almost sure that the common people of those days were already finding it difficult to follow Skt. in prose or verse, though conditions were quite different some four or five centuries before Rāj. when Kālidasa and others wrote their dramas. Even of the classical dramas though it had some features of a synthetic language was far simpler than Skt. and was obviously more easily intelligible to speakers of Apabhraṃśa which was then slowly developing. Hence it may be assumed that the common people of Rāj.'s time could enjoy his KM. written entirely in Pkt. better than other plays in which Pkt. was assigned a minor position.

1. By Ap. we mean that stage of the MIA. which came after the Pkt. of the dramas and poetical literature.

24a. *Its Literary Value.* Though Rāj. might have written his play entirely in Pkt. for making it intelligible to common people, it did not in any way lack embellishments of a Skt. *dr̥śya-kāvya*. From his very *maṅgalacarana* in which he mentions the three *rīti*s we can assume his intention of applying all these (Vaidarbhī, Māgadhī and Pāncālī) in the KM. And actually we see that the play has been written in an intermixture of Vaidarbhī and Pāncālī with occasional examples of Māgadhī or Gaudī as it has been named in the *Kāvya-mīmāṃsā* (p. 8) by Rāj. In his classification of *rīti*s Rāj. agrees with that of Vāmana (circa. 750-825 A.C.) For Bhāmaha (c. 700 A.C.) and Daṇḍin (c. 700 A.C.) have named two *rīti*s, Vaidarbhī and Gaudī. To these, Vāmana has added a third, Pāncālī, while in Rudraṭa's *Kavyālaṅkāra* we meet with a fourth, Laṭī (Nobel, *Foundation of Indian Poetry*, p. 123; also S. K. De, *Skt. Poetics*, vol. II, p. 76).

A suitable intermixture of three different *rīti*s in the diction of the KM. has given it a varied charm which is not usually met with in the latter-day Skt. dramas. A great variety of metres including the most complicated ones like *Sārdūlavikrīḍita*, *Vasantatilaka* and *Sragdharā* etc. which he has used, has also given his play as a whole a delicate yet forceful rhythm which bespeaks the acute art-sense of Rāj. Indeed he has imitated his predecessors like Kālidāsa, and Śrīharsa in building up his plot, but both in his language and character-painting Rāj. has shown considerable skill and ability (cf. Lanman, pp. xivf. and also Konow, pp. 204f.)

25. *Historical Value* Konow writes: "The *Karpūramāñjarī* is also of importance for the history of the Indian drama in general. To judge from some indication

in the theoretical literature, one must suppose that in early times, a sthāpaka (as well as a sūtradhārā) had to do with the arrangement of the play. But in the most known plays the sthāpaka disappeared.....

In the Karpūrama jarī, we still find the sthāpaka in action" (p. 196).

He admits, however, that the most of of mss. do not support the reading sthāpaka in the place of sūtradhārā (*ibid*), and has tried to raise his suggestion to a theory by discussing the last prose passage in the prologus of the KM. (1.12¹⁻⁵) which is as follows :

*ta ehi anantara-karamajjam sampadamha jada mahā
raa detamam bhūmam phellam ojjā ajjabharā a
jambhantare vullanti.*

But on a reconsideration of the passage which has variant readings we are inclined to believe that it was due to a misunderstanding of the original passage that it came to be corrupted, and the corruption introduced in some mss. ' the sthāpaka in the place of the sūtradhārā. We are giving our reasons below.

1. Konow does not expressly mention which mss. read sthāpaka. But from the mss. cited we can gather that the following will be a true statement of the testimony of his mss. on this point :

1.3 ¹ PRT sthāpaka	ANBW	sūtradhārā, OS silent
1.4 ^{1*}	ANPWORSTU	" B "
1.4 ^{1*} ...	all mss.	"
1.5 ⁰ , 8 ⁰	"	"
1.10 ⁰ S sthāpaka	ABPWORT	"

(If the mss. PR of the Northern recension which record sthāpaka, P was influenced by the Southern recension

Three mss. WANB including the best one uniformly put the passage in the mouth of the paripārāvika and this, as we shall see below, was most probably the original arrangement. The passage seems to have been corrupted in a peculiar fashion and the mischief came most probably from a misunderstanding of the expression 'ajjā ajjabharia-a' which occurred in the original version of the passage instead of 'ajjo ajjabharia-a'. The interpolator who changed the entire passage considered *a* (= Skt. *ca*) as equivalent to 'and' but in fact *a* here meant 'beside'. (Our suspicion in the matter is a way finds corroboration from the ms. P which reads 'ājā ajjabharia' instead of 'ajjo ajjabharia a' and has the verb *vattadi* in the singular). Now reconstructed in the light of above mentioned facts the passage will stand thus :

bhāva¹ ehi anantara-karaṇijjam sampadema. Jado

²maharāssa deṣa bhūmīyaṃ ghetṭuna ajja³ ajjabharia-

⁴a jvaṇantare cittaḍi⁵

[Tr. Come sir, what we have at once to do let us

(p. xxvi). This probably shows that sthapaka was a later insertion in the prototype of some of the Southern mss. This Southern recension is as we have seen (§7) is of inferior value. And R. on this point is suspicious too. New mss. examined especially those of the Southern recension give us enough ground for suspicion.

1. ABPWNOR bhava ehi, C-T ta ehi, A ehi diva.

2. N maharāssa deṣe, the remaining mss. maharāsa-devīyaṃ.

3. B appā, P ājā.

4. P omits a.

5. W cittaṃti, PN, vattadi, AV, vattandi, T vattat.

R x dadi.

accomplish ; for her ladyship Mrs. Director is on her part in the tiring room after finishing her make up for the role of the chief queen of the king.]

It is apparent how the interpolator has added 't' (ām) to देवो to change it into देवो + t = देवोत (devīnam) and cūṭhadi has been changed to cūṭhanti

This we may think disposes of the view of Prof. Konow who has tried here to give support to Pischel's well-known theory of the puppet-play origin of Indian drama, which according to Keith "cannot be regarded as plausible" (The Sanskrit Drama, p. 56). We are not concerned here with the validity of this theory ; but it can be safely said that the materials are quite inadequate to find in the Karpuramangari any evidence in its support.

26. The KM., though it does not give us any help in studying the origin of the Indian drama, surely throws light on some minor points connected with its nature and later history. The prologue gives us a very graphic picture of the activities of Kuśilavaś at the beginning of a play. The dhruva songs about which the Nāṭyāśāstra devotes one entire chapter (XXXII) have been mentioned here. We also learn from it the names of various musical instruments which were in use in the orchestra of the time (c. 900 A. C.). The beautiful dance which occurs in act IV. and has been described by the Viḍṭṣaka, illumines to some extent the usage of applying dance in the Indian stage. Besides this, the bhramari performed by the king at the end of the play gives also similar help to the student of the Indian drama.

27. The KM. has also some importance for the religious history of India. In it occurs one of the early references of the Tantric teachings. Bhairavānanda

wrongly taken to be a magician by Konow and Lanman was in fact a *siddha-purusa* of the Tāntric sect. It was believed formerly that a person who has rightly exercised himself according to the method prescribed by the Tāntric tradition not only attained a spiritual height but also developed some occult powers (*siddhis*) by means of which he could accomplish miracles. Any one who could thus work miracles in this way was called a *siddha-purusa*. Hence Bhairavānanda was not a magician in the ordinary sense but a *siddha-purusa* having attained a spiritual height as well as occult powers according to the common Indian belief. And he was first a religious teacher and incidentally a maker of miracles. Konow and Lanman have thoroughly misunderstood the character of Bhairavānanda, for Rājasekhara cannot be said to have any grudge against this Tāntric *siddha-purusa* to paint him as a magician and charlatan. For in the last act we see that the queen makes him her spiritual guide (*guru*). If Bhairavānanda were a mere magician his acceptance by the queen as her spiritual guide would have been improper. It is not possible that Raj. lowered her dignity by purposely making her the disciple of a sorcerer. To the general reader who will superficially read the words of Bhairavānanda on his first entrance in the act I, they will appear very improper. But they had a double meaning and have been explained in the Notes. For he showed himself as a drunken person and said certain things which are apparently vulgar and immoral. But this apparently disgusting feature of his words is a way of concealment. The inner meaning of his words will be clear from the following translation :

" I do not know any mystic formulae (*mantra*) or scriptures (*tantra*), neither any meditation had I to

practice ; (all this liberty was) due to the favour of my spiritual guide (*guru*) I shall drink, and enjoy the company of a woman (i. e. my own wife) and shall attain the salvation attached to the Kaula tradition,"

"A widow or a *caṇḍāla* woman I may take as my legal wife. Wine may be drunk and meat may be eaten ; begging will bring me (lit. be) food, and a piece of hide will be the bed. To whom will these Kaula ways not appear as lovely ?"

"Gods like Hari and Brahman say that the salvation will come from meditation and the performance of Vedic sacrifices. Only (Śiva) the consort of Umā has seen salvation along with wine and woman."¹

In the above translation which keeps close to the original we find nothing objectionable. For the teachings of the Tantra go against asceticism and hence a follower of this religious tradition will not admit that the company of one's wife or a moderate quantity of meat and drink will stand in the way of one's attaining salvation. Caste², Vedic rituals and customs also were discouraged by the followers of the Tantra. Hence Bhairavānanda said that the Tantra permitted one to take a widow or a *caṇḍāla* (a very low class) woman as his wife, and Vedic

1. Lanman's free metrical translation of these passages gives only one of their two meanings. Any one taking this translation as their only meaning will do an injustice to Rāj.'s clever composition.

2. We may remember here Rājālekharā's marriage with a Kṣātriya lady. If Rāj. was a Brahmin then this marriage is likely to have occurred in the Tāntric form or his was the time-honoured *anuloma* marriage.

sacrifices were not necessary for salvation. Thus we see that Bhairavānanda had a perfect method behind his pretended madness. His apparently vulgar and immoral words invested as they were with a double meaning were intended to produce some dramatic effect. All this information is very valuable for the history of Indian religion especially of the Tāntric sect.

III. RAJASEKHARA

28. *His Date.* From the evidence supplied by his dramas we learn that Rāj was the *apādhyāya* of Mahendrapāla king of Kannauj and was also patronized by his son and successor Mahipāla.¹ Now the Siyodani inscription informs us that Mahendrapāla reigned between 903-907 A. C. while his son Mahipāla about 917 A. C. (*Epigraphia Indica*, i. p. 171). There are, besides, other data for making an estimate of Rāj's time. In the *Kavyamīmāṃsā* he quotes, among other authors, Udbhaṭa and Anandavardhana who flourished respectively during the reign of Kashmirian kings Jayapīda (719-813 A. C.) and Avantivarman (857-894 A. C.). And he in his turn was referred to by Somadeva and Soddhala (or Soṭṭhala) who flourished respectively in 960 A. C. and 990 A. C. From this it can be concluded that Rāj lived and had his literary activities *circa* 880-920 A. C.

29. *His Place of Origin.* From the *Balarāmāyana* we learn that some among Rāj's ancestors were inhabitants

1. Prof. Konow on the ground of some epigraphic and literary references has conjectured that Rāj, at some time of his life had connexion with the Cedi court. But the name of Cedi curiously enough, does not occur in the geography of India given in Rāj's *Kavyamīmāṃsā* (see pp. 93f.)

of Mahārāṣṭra. Konow has identified this country with Vidarbha and Kuntala (p. 180) ; but after the discovery of Rāj.'s *Kavyamīmamsā* we can no longer accept this identification, for in this work Mahārāṣṭra as distinct from Vidarbha and Kuntala, has been mentioned as a part of the Dakṣiṇapatha or the Deccan (3rd. ed. p. 93).¹ But whatever be the location of Mahārāṣṭra it appears by no means certain that Rāj. had this locality as the place of his origin. Reasons for our doubt are as follows. We all know how Daṇḍin has eulogised the Mahārāṣṭrī Pkt. But Rāj., though we know him from his works to be a great lover of Prakrit, has described it as the favourite language of the inhabitants of Lāṭa (*Kavyamīm.* p. 51) and has not in any way associated it with Mahārāṣṭra. This is an occasion where Rāj. might have given us some clear indication about his assumed birthplace. It cannot be said that out of modesty he has remained silent : for a person who boldly styles himself as the master of all languages (*sabbabhiṣam-śūdrin*) can scarcely be credited with such weakness with regard to his native place which, if we are to believe Daṇḍin, possessed the best kind of Prakrit. Hence it becomes difficult to believe that Mahārāṣṭra was the birth-place of Rāj. But this view may be objected to on the assumption that either the reputation of Mahārāṣṭra as the home of the most excellent Pkt. no longer continued, or it may be that Daṇḍin's Mahārāṣṭra (identical with Rāj.'s) was somewhere on the southern border of the Indian Midland

1. In the *Balarāmāyana* Rāj. identifies Vidarbha with Kuntala. (III. 50-52. X. 74-75). Mr. Mirasht says 'Kuntala is generally taken to refer to the Southern Maratha country' *Annals of the Bhandarkar Oriental Research Institute*. Poona XI. p. 366).

(and not in the Western Deccan as supposed by Kouow. see p. 180) and was linguistically indivisible from it (S & M. Ghosh. *Mahārāṣṭrī*, esp. § 7). We have already shown the doubtful nature of the tradition recorded by Daṇḍin (*ibid*). Rāj.'s absolute silence about M. seems to give strong support to our assumption that Daṇḍin's praise of the M. was a patriotic exaggeration' (*ibid* § 35). From the fact that Rāj. who recorded the tastes of different kings of the past with regard to their patronization of different languages, did not mention any of the kings of Mahārāṣṭra who, if we are to believe Daṇḍin, can be excepted to have patronized the Mahārāṣṭrī Pkt. (see *Kāvyaṃī*, p. 50). On the other hand we find no data on the basis of which we can conclude that Rāj.'s indifference to Mahārāṣṭra in connection with Pkt. might be due to this country falling, at his time, from its past linguistic or cultural supremacy. Let us now discuss the second alternative. As Sir George Grierson applies the name Mahārāṣṭra to the locality lying south of the area where speeches directly descended from Sauraseni prevail nowadays (*Linguistic Survey of India*, vol. VII, p. 123), it does not appear to be improbable that Mahārāṣṭra of Rāj. was contiguous to the Midland. But even then it will be difficult to connect Rāj. with Mahārāṣṭra. For he seems to have given a very clear indication about his relation to the Midland. These are as follows :

1. Mr. S. S. Ramaswami is for identifying Pravarasena the author of the *Setubandha* with Vākātaka Pravarasena, II (c. 405-435) the king of Kuntala. This identification will be acceptable if Mahārāṣṭra of Daṇḍin is to be considered another name of Kuntala. But Rāj. has two different countries with these two names (*Kāvyaṃī*, p. 93). In Vatsyayana (c. 400) occur the two different names Kuntala and Mahārāṣṭra (VI, 5, 29 ; 7, 27).

(i) In the *Kāvya-mi.* he says *yo madhyadesam nivasati sa kavibh sarvabhāṣa-niṣaṅgaḥ* (p. 51). (The poet who lives in the Midland is well-versed in all languages). This taken with the fact that Raj. calls himself a master of all languages (*sarvabhāṣa-cādura*) gives grounds of presumption to have the Midland as his birth-place.

(ii) He glorified Śauraseni, the Pkt. of Midland origin by writing one entire drama in it (I have shown elsewhere that the term *Prakṛta* mentioned in his *Kāvya-mīmāṃsā* can be nothing other than Ś. See *Maharāṣṭri*, 438)

(iii) Raj.'s partiality for Kanauj and Pañcālā too signifies more than his love and admiration for his pupil and patron both kings of Midland which had then Mahodaya (Kanauj) for its capital. He says that directions should be reckoned from this city and describes it as a very sacred place and its ladies as leaders of fashion in the matter of female dress, ornaments, speech and manners etc., for other Indian provinces (*Kāvya-mi.* p. 8, *Balar.* X, 88-90). For the Pañcālā he has a great praise (*Balar.* X, 86).

From the above three points we may be inclined to believe that Mahārāṣṭra was not Rāj.'s place of origin even if this place was not the western Deccan. The traditions regarding Raj.'s origin and his own statements and predilections may be reconciled by assuming that his ancestors came to Madhyadesa from some place in Mahārāṣṭra.

30. *His Family.* Raj. has given some information about himself and his family. From his *Balar.* (I 6,13) and the *Viddha.* (1. 5²) we learn that he belonged to the Yayavarakula. But it is not possible to gather from this whether he was a Brahmana or Kṣatriya. His marriage with Avantisundari who was Kṣatriya lady of Cauhana

family makes it probable that he was a Kṣatriya. But marrying a Kṣatriya should not stand in the way of his having been a Brahmana. For in those days *anuloma* marriage, i. e. marrying below one's own *varṇa* was perhaps not yet prohibited. Or it may be that Rāj. as has been conjectured by Konow was Śaiva (p. 180) and as such he could marry according to Śaiva rites wife from any *varṇa* without degrading himself in the least. But, Konow, too, following Apte considers Rāj. to have been a Brahmana, because he is said to have been an incarnation of Bhavabhūti and it was unbecoming for a Kṣatriya to be a guru or upādhyaya (*loc. cit.*). The first objection is not at all strong, as for the second, this too does not seem to be allowable, for the verdict of the Dharmasūtras are not against this; Rāj. might have been an upādhyāya of the king and a Kṣatriya. That Rāj.'s father Durduka was the chief minister (*mahamatra*) of a king (Balar. I, 13'), however, inclines us to believe that he was a Brahmana; for we know of some famous Brahmana ministers, viz. Canakya, Nayanā etc. But we have no means to be sure on this point. As Brahmanas have sometimes been the chief commander of the army (*senapati*), a post to which Kṣatriyas should naturally be entitled, Kṣatriyas too at times might have occupied the position of a minister. Works like the Kamandakiya Nitisara have not layed down any rule that Brāhmaṇas *only* would have to be made ministers.

The Yayavara family whether it was Brahmana or not, had a great reputation for producing men of letters. Rāj. has several times mentioned this fact. But among these literary men Akahjalada only was one of his ancestors. Surauanda, Tarala and Kaviraja belonged probably to different branches of this family. The fact that Rāj. is

a passage quoted in the *Sūktimuktavali* (see *Kāvya-mīmāṃsā* p. XXX) speaks of *yayāvara-kulāśreni*, or series of Yāyāvara families, justifies us to hold the above view. Even if these great names did not belong to the branch of the Yāyāvara family to which Rāj. belonged, his family was surely much distinguished for learning and manifold activities, for his father Durduka came to occupy the position of a mahāmātra.

31. *His Personality.* Born in such a cultured family Rāj. could receive a good education and become acquainted with different branches of the contemporary Hindu learning. From the fact of his display of great versatility in the newly discovered *Kāvya-mīmāṃsā* we can infer all this. His enumeration, in connexion with the equipment of a poet, of the various arts and sciences in the chapter VIII of this work gives us an idea as to the liberal education of his time. Rāj. being himself a poet and applying to himself the proud title of a 'Kavirāja' who is above a 'Mahakavi' it will not be wrong to assume that he himself came up to the standard he set up for the poets and had a fair acquaintance with different branches of studies besides literature in which he was a master.

But Rāj. was not merely a scholar. He had some literary powers which have won for him a permanent, though not a very high place in the Sanskrit literature. Indeed he has freely drawn ideas, motifs, imageries etc. from his predecessors like Kālidasa and Bhavabhūti but he has always displayed sufficient skill in assimilating them and giving on them a stamp of his own by introducing at times novel expressions. From a study of the chapters XI-XIII of the *Kāvya-mīmāṃsā* where he discusses very elaborately the art of borrowing in course of literary compositions he shows a great deal

of artistic sense as well as great command over the Sanskrit language.

32. *Rājasekhara's Works.* Four plays of Rāj are extant, and a work on poetics by him named *Kavya-mīmāṃsā* has come to light a few years ago. In his *Kāvyaṇuśāṅga* Hemacandra has named a poem (*kāvya*) of Rāj. named *Haraviḥsa*. Thus we have altogether six works from the pen of Rāj. It is not however known for certain how many works he composed. In his prologue to the *Bālarāmāyaṇa* we are informed that he wrote six works most probably including that play. But as we have no reliable evidence as to the order in which his available works were composed this information may give us varying numbers of his literary productions. V.S. Apte and Prof. Konow conjectured the chronological order of his works (available before 1901) as follows: *Karpūramāñjarī*, *Viddhaśalabhāñjikā*, *Balarāmāyaṇa* and *Balabharata*. On the basis of this view Rāj's works would be no less than nine. There is also a view that would take the *Balarāmāyaṇa* and the *Balabharata* as early productions of the poet. In pursuance of this we shall have the number of Rāj's works as not less than nine or ten. There is yet another view (of Mr. V. V. Mirashi¹) which considers the *Bālar.* to be the earliest of Rāj's works and this would make the number of Rāj's works as not less than ten. Mr. Mirashi's view seems to be the most plausible.

From the *Balarāmāyaṇa* passage it appears that the drama itself was the first play of Rāj. and he wrote before that five or six *kāvya*s (possibly of different types)

1. 'The Chronological Order of Rājasekhara's Works in Pāṭhak Commemoration Volume, Poona, 1934, pp. 359 f.

and they were not very much appreciated for Rāj. says that even if the critics would not care to study his purely poetical works so remarkable for their clever expressions the actors would for a long time recite his (dīśya) kavyas threadbare. The Haraviṭāsa mentioned by Hemacandra must have been one of the early kāvya of Rāj., which have been lost. This view would make the number of Rāj.'s works no less than ten.

In the chronological order of Rāj.'s works suggested below we have followed Mr. Mirashi (*loc. cit.*) as far as possible.

(i) *See Early works.* Most probably they were poems to be read (śravaṇya kavyas = poems to be heard) and the Haraviṭāsa might probably have been one of such kavyas (v.). *Balarāmagaṇa.* This was probably the first play of Rāj. (ii) *Balabhanuta.* This seems to be the next production. Its alternative title Pracandapāṇḍava seems to refer to Mahipala. Mr. Mirashi gives argument why it should be placed before the Karpūramaijari (iv.) *Karpūramaijari.* Konow took this to be the first play of Rāj. (p. 184). But the circumstances under which the play was originally produced go against such a view (see Introduction § 23). (i), *Vuddhāśubhāṅkikā.* This play was written at the court of Yuvarājadeva I, who dealt a heavy blow to the declining power of the Pratihara dynasty during the last years of Mahipala's reign. According to Mr. Mirashi Rāj. seems to have come back to Tripuri the home of his ancestors (vi). *Kiriyamīmamsa.* This seems to be the production of his declining age, and Mr. Mirashi thinks it was composed at the court of Tripuri. But omission of Cedi from his list of countries in this work cannot be explained on this assumption.

APPENDIX

Is the SETUBANDHA written in Mahārastri?

Ancient Hindu grammarians of Prakrit never gave any rule or rules which may be taken to prove that the Middle Indo-Aryan developments like *ks* > *kh*-, *-kkh*, *ks* > *ch*-, *-cch*- in any way determine the dialectal affinity of the language in which they occur. But modern scholars have however tried to view the matter independently, and they suggest after a study of various data that these developments indicate a dialectal division of India. According to them *ks* > *kh*-, *-kkh*- is connected with the group of dialects including AMg., Mg. and S., and *ks* > *ch*-, *-cch*- to M., and cases which would not admit of explanation by means of this theory are explained on the assumption that some mixture of dialects has occurred. In the present note we like to test this theory on the language of the *Setubandha* (*Ravanavaha*) which according to Daṇḍin has been written in M.

The following are the words from the above-mentioned Pkt. poem, in which Old Indo-Aryan *k* has developed to either *kh*-, *-kkh*- or *ch*-, *-cch*-. (These have been collected from the glossary of Goldschmidt's edition.)

(i) Words having *kh*-, *-kkh* > *ks* : *akkha* (*N. pr.*), *akkhara*, *a-rakkhasa*; *akkkhava*; *ikkha* (*Skt. ks* as in *pekkhassa*, *pekkhijanta*, *pekkhai*, *padikkhanti*, *agavekkhina*; *kakkha*, *kankha*, *kankhanta*, *kankha*, *kha*; *parikkha*, *khi* as in *khaveti*, *khavanti*, *khavijja*, *khavia*; *khup* as in *akkhava*, *akkhitta*, *samakkhettāna*, *ukkhiventi*, *ukkhippanti*, *ukkhippanti*, *ukkhitta* *samukklutta*, *parikkhitta*, *vikkhitta*; *khubb* as in *khubbhai*, *khuhā*, *khohenti*, *khohenta*, *khohijanta*, *khohia*, *ukkhohia*,

pakkubbhanta, pakkhubha, samkhubha ; kha : khaṇa, takkhaṇa, kheva, khoha, gavaṅkha ; eakku ; nakkhatta ; nikkheva ; dakkhiṇaṇa, dakkhiṇa ; dhummakka ; pakkha, -vakkha, paccakkhe, parikkha ; parirakkhaṇa ; parokkha, mokkha ; rakkhaṇa ; rakkha ; rakkha- as in rakkhiṇṇi, rakkha, parirakkhaṇa, parirakkhanta, rakkha ; lakkha (-kṣya-, -kṣi-), -lakkha as in lakkhiṇṇa, °ṇanti, lakkhet, lakkhiṇṇanta, lakkhi, alakkha, dullakkha ; vakkheva, vumokkha, -mukkha ; samkha, samkhaḥ, hiraṇṇakka.

(u) Words having *ch*-, *ech*- < *ks*- as *cha* (-pe), -accha (-vykṣa), accha, acchivatta (-kṣi-), icch (Skt. iṣ) as in pucchanti, pucchā, pucchanti, pucchā, pucchāṇa, pucchāḥ, pucchanta pucchim, pucchā, pucchāvva, ucchevaṇa ; chip- as in ucchippanta, ucelitta (often v. l. for °kku° see also *kip* above), chunda (-kṣud) as in chundati, anacchana, oicchundanti, °at, oicchana, anacchana, °acchi- hsi, °hi, dācchāṇa, dācchīmha (P) from drakṣi ; dūpe- echa (= °prekṣya) ; rīcha (-ṛkṣa) ; lacchi, laccha, vaccha, vacchala.

From a study of these words we find that *kh*-, *kkh*- < *kṣ* which is a non-M. feature appears in as many as 81 cases, while *ch*-, *ech*- < *kṣ* which is a M. feature only in about 30 cases. Thus the number of non-M. loan-words (81) in the *Satubandha* which might well have had doublets with M. phonetic character (with reference to original *kṣ*) are much in excess of words which have actually that character.

All this tends to shake very much our faith in the modern theory about the dialectal division of MIA on the basis of the divergent developments of the OIA *kṣ*. As the *Satubandha* has been written in M. which according to Dapḥa was Pkt. per excellence (p r a k ṛ ṣ ṭ a ṣ

prâkṛtām) we should expect that ch-,ech- <ks would be more available in it than kh-, -kkh- <ks. for it is always the case that if a dominating literary language or dialect takes loan-words from another language or dialect, it does so only very sparingly. Hence one must be very sceptical either about the value of Dandin's testimony about the language of the Setubandha, or the theory of dialectic division based on the development of ks. If however we like to adhere to the modern theory, the language of the Setubandha may be either M. or non-M. But such a vague proposition will not be of much use in the scientific study of the language in question. Hence we shall have to try other means for its proper identification. If the language of the Setubandha is not M. it must be any one of the three dialects AMg. Mg. and Ś. containing ks > kh-, -kkh- which occur in the work in overwhelming number of cases as compared with ks > ch-, -och- which is a M. feature. For obvious reasons the language of the Setubandha is not AMg., or Mg. and hence it may be Ś. Now this apparent rivalry between Ś. and M. to claim the Setubandha as its own is indeed a difficult problem, and this cannot be easily solved unless we are to assume a genetic connexion between the two MIA dialects Ś. and M. Such a connexion was suspected by R. Hoernle long ago and the present writer too found reasons to have a similar view in this matter and the results of his investigations in this line have already been published in a paper named 'Maharāṣṭri, a late phase of Sauraseni' (Journal of the Department of Letters of the Calcutta University, vol. xxxii, 1933).

In this paper we gave the following reasons in support of our view :

1. M. as a MIA. dialect came to be recognized very late (circa 600 A.C.).

(i) The Chapter XII of the *Prākṛta-prakāśa* (c. 600 A. C.) in which the name of M. occurs, is not from the hand of Vararuci.*

(ii) Pkt. grammarians of Western India (which is very contiguous to Mahārāṣṭra), such as Hemacandra, Śubhacandra and Śrutasagara did not name any Pkt. as M.

(iii) Early (before 1000 A. C.) writers on poetics except Daṇḍin did not know any M.

2. The difference between Ś. and M., which is very meagre may be explained by assuming a chronological distance between the two.

* In Cowell's edition the colophon of this chapter expressly ascribes it to Bhamaha the commentator. This fact escaped my notice while writing the paper mentioned above.

राजशेखर-कृता

कर्पूरमञ्जरी

भदं भोदु ¹सरस्मईएँ कइणो णन्दन्तु वामाइणो
 अण्णाणं-पि परं पअट्टदु वरा वाणी छइलपिआ ।
²वच्छोमी तह मागही फुरदु णो सा किं पि पखालिआ
³रीदीआ ओलिहन्तु कव्वकुसला जोण्हं चओरा⁴ विअ॥१॥ ४
 अकलिअपरिम्भविम्भमाई अजणिअचुम्भणडम्भराई दूरं ।
 अघडिअघणताडणाई णिच्चं णमह अणत्तरईण मोहणाई ॥२॥
 (नान्यन्ते) सूत्रधारः ।
 ससिहण्डमण्डणाणं ⁵संमोहणासाण सुरअणपिआणं ।
 गिरिसगिरिन्दसुआण संघाडी वो सुहं देउ ॥३॥
 अवि-अ
 इसारोसप्पमादप्पणदिमु बहुसो सग्गगङ्गाजलेणं
 आमूलं पूरिदाए तुहिणकरकलारुप्पमिप्पीअ रुदो ।
 जोण्हामुत्ताहलिलं णदमउलिणिहित्तग्गहत्थेहि^{*} दोहिं
 अग्घं सिग्घं-व देन्तो जअदि गिरिसुआपाअपेक्केरुहाणं ॥४॥

1. W सरस्मईए, K सरस्मईए 2. K वच्छोमी, W वच्छोमी,
 G वच्छोमी, N वच्छोमी. 3. ABPW रोदीआव १ = ची. विहन्तु, NORT
 रोदीआ विहन्तु, K रोदीआ विहन्तु, G विहन्तु 4. K विअ, BW इअ.
 5. P संमोहणासाण, NG संमोहणासाण, BWO संमोहणासाण

- परिक्रम्य नेपथ्याभिमुखम् अवलोक्य) किं-पुण णट्टपअट्टो विअ
 दीसदि अम्हकुमीलवाण पवम्हो । जदो एक्का पत्तोचिआइं¹
²सिचआइं उच्चिणोदि । इअरा कुसुमावलीओ गुम्फेदि । अण्णा
³पडिसीमआइं पसारेदि । ⁴कावि-हु पट्टए वणिणआओ वट्टेदि ।
 एम वम्हो ठविदो ठाणे । इअं वीणा पडिसारीअदि ।
⁵इमे तिण्णि-वि मुअक्का सअज्जन्ति । एस कंसतालाणं
⁶पक्खाउआण हलवोलो । एवं धुवार्गीदं आलवीअदि ।
 ता किंपि ⁷कुडुम्भं हक्कारिअ पुच्छिस्सं । (नेपथ्याभिमुख
 संज्ञापयति)

ततः प्रविशति

- परिषादिक्कः । आणवेदु भाओ ।
 12 सूत्रधारः । किं-पुण णट्टपअट्टा विअ दीमध ।
 परिषादिक्कः । सट्टअं णच्चिदच्चं ।
 सूत्रधारः । को-उण तस्स कई ।
 परिषादिक्कः ।
 16 भाव कहिअदु एदं को भण्णइ रअणिवल्लहामिहण्ढो ।
 रहुकुलचूडामणिणो महिन्दवालस्स को-अ गुरू ॥५॥

1. AB +चिआइं, W +चिआइं. 2. P सिचआइं, A सिचआइं, W सिचआइं. 3. G पडिसिम्मआइं. 4. G कावि वणिणआ क्व पट्टए
 5. K इमे, W इमे. 6. W पक्खाउआण. G DOR पक्खाउआण, G DOR पक्खाउआण, G DOR पक्खाउआण.
 7. BP कुडुम्भं, WI कुडुम्भं, G कुडुम्भं, O कुडुम्भो.

सूत्रधारः । (विचिन्त्य) आ एण्होत्तरं एदं । (प्रकाश) राअमेहरो ।

पारिपार्श्विकः । सो एदस्म कई ।

सूत्रधारः । (स्मृत्वा) कथिदं ¹अेव छइलेहि ।

सो सट्ठओ-ति भण्णइ दूरं जो ²णाडिआएँ अणुहरदि ।

किं-पुण पवेसअविकखम्भआइ इह केवलं णत्थि ॥६॥

(विचिन्त्य) ता किं ति ³सक्कअं परिहरिअ पाइअयन्धे पभट्ठो कई ⁴ ।

पारिपार्श्विकः । सव्वभामा-चदुरेण तेण भणिदं ⁵अेव ⁶जहा

अत्थविसेमा ते खिअ सदा ⁷ते अेव परिणमन्ता-वि ।

उत्तिविसेसो कव्वं भामा जा होउ सा होउ ॥७॥

सूत्रधारः । ता अप्पा किं ण वणिणदो तेण ।

पारिपार्श्विकः । सुणदु । वणिणदो अेव तक्कालकईणं मज्झम्मि

मअक्कलेहाकहाकरेण अवगइण्ण, ⁸जधा

पालकई कइराओ णिअभग्गाअस्म तह उवज्झाओ ।

⁹इअ जस्म पएहि ¹⁰परम्परायें माहण्णमारुढं ॥८॥

सो एअस्म कई मिरिराअमेहरो तिहुअणं-पि धवलेन्ति ।

हरिणक्कपाडिमिद्धीएँ णिकलक्का गुणा जस्म ॥९॥

1. R अेव, B अेव, W अेव. 2. W नाडिआए, P 'अडिआए'.
3. K ति, W हि. 4. See Notes. 5. K अदरेव W अतुरेव 6.
R अेव, B अेव, W अेव. 7. K जधा, W जधा. 8. B तव्वं व, W
तिव्वं व. 9. K जधा, W अ. 10. G इहि जस्म परम्पराय पाण.

स्रग्धरः । ता केण ¹समादिह्य पउञ्जव ।

पारिषारिबकः ।

चाहुआणकुलमउलिमालिआ राअमेहरकइन्दगेहिणी ।

4 भतूणो किदिमवन्तिसुन्दरी मा पउञ्जइदुमेदमिच्छदि²॥१०॥

किञ्च

चण्डवालधरणीहरिणको चक्खवहिपअलाहणिमित्तं ।

एत्थ सट्ठअवरे रससोत्ते कुन्तलाहिवमुदं परिणेदि ॥११॥

8 ता भाव एहि । अणन्तरकणित्रं ³संपाडेम्ह । जदो

4मदाराअस्स 5देइए भूमिअं घेत्तूण 6अज्जा अज्जभारिआ-अ
जवाणिअन्तरे चिह्मदि । (इति परिक्रम्य निष्क्रान्तौ)

प्रस्तावना ।

16 ततः प्रविशति राजा देवी विदूरको विमपतश्च परिषारः । सर्वे
पङ्क्तिभ्य यथोचितम् उपविशन्ति ।

राजा । देवि दक्षिणाहिवणरिन्दणन्दणे³ वद्धावीआसि
वसन्तारम्भेण । जदो

विम्बोढे षट्ठं ण देन्ति मअणं णो गन्धनेलाइरा

वेणीओ विरअन्ति लेन्ति ण तद्वा अद्दम्मि कुप्पामअं ।

1. K •दिह्वा, W •इह्वा. 2. K •दि, W •ति. 3. W
संपाडेम्ह, K संपादे. 4. N •राचम्भ, W •राच. 5. N देइए, W
देइोच. 6. P आजा, K अज्जो. 7. G चिह्मदि, W चिह्मति,
PN वादि. 8. OW •न्दवे, K •न्दवि.

जं बाला मुदकुङ्कुमाम्मि वि¹ धणे वट्टन्ति दिलाअरा

तं मण्णे सिसिरं विणिअिअ बला पत्तो ²वमन्नूमवो ॥१२॥

देवी । अहं-पि पडिवद्धाविआ भविस्मं । जघा

³छोलन्ति दन्तरअणाइ गदे तुमारे

ईमीमि चन्दणरमाम्मि मणं कुणन्ति ।

एणिहं सुवन्ति धरमजिह्मममालिआसु

⁴पाअन्तपुञ्जिदपडं मिहुणाइं वेच्छ ॥१३॥

(नेपथ्ये) वेतालिकयोरेकः । जअ पुष्पादिगङ्गणाभुअङ्ग चम्पा-

चम्पअकण्णऊर रादाअणिदराठ चङ्गत्तणणिअिदकामरूव हरि-

केलीकेलिआर ⁵अवमणिअकण्णसुवण्णदाण मन्वङ्गसुन्दरत्तण-

रमणिअ सुहाअ देवस्म भोदु सुगहिममअसमारम्भो । इह हि

पण्डीणं गण्डवलीपुलअणचवला कञ्चिआलाचलाणं

माणं दोम्बण्डअन्ता गदिग्गमअरा चोडचोडालआणं ।

कण्णाडीणं कुणन्ता कुरलतरलणं कुन्तलीणं पिएसुं

गुम्फन्ता णेहगण्ठि मलअमिहगिणो मिघला एन्ति वाआ ॥

(अत्रैव) द्वितीयः ।

जादं कुङ्कुमपङ्कलीठरम्पणीगण्डप्पहं चम्पअं

योआवट्टिददुद्धमुद्धकुमुमा पम्फुलिआ मलिआ ।

मूले सामलमग्गलग्गभसुलं लक्खिअए किंसुअं

पिअन्तं भमरेहिं^६ दोहि वि दिसाभाएसु लग्गेहि-व ॥१५॥

1. K वि, W व. 2. K वसन्तुसवो, W वसन्तोसवो. 3. K छोलन्ति, W छोलन्ति. 4. BOA *पुञ्जिद*, W *पुञ्जित*. 5. STU मन्विदममसुवण्णदाण, K मन्विदममसुवण्णदाण. 6. दोहि वि दिसाभाएसु लग्गेहि-व ॥१५॥

राजा । पिए विन्ममलेहे को अहं ¹वद्धावओ तुज्ज का
 तुमं-पि वद्धाविआ मज्ज । किं-पुण दो-वि अम्हे वद्धाविआ
 कषणचण्डरअणचण्डेहिं वन्दीहिं । ता ²विन्ममपअट्टावअं
 4 ³तरट्ठीणं णट्टावअं मलअमारुदन्दोलिदचन्दणलदाणवणणिं⁴
 चारुपवसिदपच्चमं ⁵कलकाण्ठकण्ठेमु कन्दलिदकन्दणकोदण्ड-
 दण्डचण्डिमं णिद्धवन्धवं वसुन्धरापुरन्धीए ता वित्थारिद-
 पमइण्यमाणच्छिणी महोच्छवं जहिच्छं पेच्छ ।

8 देवी । ⁶जथा णिवेदिदं वन्दीहिं पअट्टा अेव मलभाणिला ।
 7तथा-अ

लहानोरणमालिआतरलिणो ⁸कुम्भुन्भवस्मासमे
 मन्दन्दोलिदचन्दणदुमलदा कपूरसम्पत्तिणो ।

■ कङ्कोलीकुलकम्पिणो फणिलदाणिप्पट्टणट्टावआ
 चण्डं चुम्बिदतम्पणिसलिला वाअन्ति चेत्ताणिला ॥१६॥
 अवि-अ

माणं ⁹मुखध देह वल्लहजणे दिट्ठं तरुत्तरं
 10 तारुणं दिअहाई पच्च दह वा पीणयणुत्थम्भणं ।

¹⁰इत्थं कोइलमञ्जुसिञ्चिदमिसा देवस्स पञ्चसुणो
 दिण्णा चेत्तमहूमवेण सहसा आण-ज्व सज्जसा ॥१७॥

1. W वद्धावअ 2. K विन्ममपअट्टा, W विन्ममपअट्टावअ 3. K तरट्ठीणं W तरट्ठीणं 4. K चारुपवसिद, W चारुपवसिद 5. K कलकाण्ठ, W कलकाण्ठ 6. K जथा, AWOD जथा. 7. K तथा, WBOD तथा. 8. K कुम्भुन्भव, W कुम्भीभव. 9. BNOT मुखध, वल्लह, WPA मुखध. 10. K इत्थं, W इत्थो.

विदूषकः । भो तुम्हाणं¹ 'मज्जस्मि मज्जे अहं² एको कालकखरिओ
जस्म मे मसुरओ³ परघरेमु पोन्थाइ वहन्तओ आमि ।

चेटी । (विहस्य) तदो कमागदं ते पण्डितं ।

विदूषकः । (सकोधम्) आ दासीए धूदे भविस्मकुट्टिणि⁴ 1

णिलकखणे अविअकखणे ईदिमोहं मुक्खो जं ताए-वि⁵ उवहसी-
आमि । अण्णं च रे पग्गुत्तविट्ठालिणि भमरेट्ठे टेण्टाकाले

तुहमंघडिदे — अह वा हय्ये कङ्कणं किं दप्पणेण ।

विचक्षणा । एवं णेदं । तुरङ्गस्म मिग्घत्तणे किं सक्खिणो⁶ 8

पुच्छिअन्ति । ता वण्णअ वमन्तं ।

विदूषकः । कथं उपज्जरगदा मारि-व्व कुरुकुरुअन्ती चिहसि ।

ण किं-पि जाणामि । ता⁷ पिअवअस्मस्स देवीए पुरदो पडिस्सं ।

जदो ण कन्धूरिआ गामे वणे वा⁸ विक्किणीअदि । णेदं सुवण्णं 11

जं कसवाट्ठिअं विणा कसीअदि । (इति पठति)

फुल्लुक्करं कलमकूरममं वहन्ति

जे सिन्धुवारविडवा मह बलहा ते

जे गालिअस्स महिसीदहिणो मरिच्छा

16

ते किं-च मुद्धविअइलपसूणपुआ ॥१८॥

विचक्षणा । (विहस्य) णिअकन्तारत्तणजोग्गं ते⁸ वअणं ।

1. W सुजोति 2. K एको, WFB वकी. 3. W मसुरज.
4. K वि, WT om वि 5. K वज्जरगदा, W उपज्जरगदा. 6.
NRSV पिअवअस्मस्स देवीए, K पिअवअस्सदेवीए. 7. K विक्किणीअदि, W
विक्किणीअदि. 8. K म, W व.

विदूषकः । किं-पि उदाग्वअणा ^१तुमं पढ ।

देवी । (किञ्चित् स्मित्वा) । महि विअक्खणे अम्हाणं पुरदो

तुमं गाढकइत्तणेण उत्ताणा भोमि । ता एढ सम्पदं अज्ज-

- ४ उत्तम्म पुरदो सअं-कदं कळ्वं । जदो तं कळ्वं ज सभाए
पढीअदि । तं सुवण्णं जं कमवट्ठिआए णिव्वहदि । सा
घरिणी जा पदि रञ्जेदि ।

विचक्षणा । जं देवी आणवेदि । (इति पठति)

- ४ जे ^२लङ्कागिरिमेहलाहि^३ खलिदा सम्भोअग्निण्णोरई-

फारफफुलफणावलीकवलणे पत्ता दरिदत्तणं ।

ते एण्हं मलआणिला विग्घिणीणीमाममम्पक्किणो

जादा शक्ति मिसुत्तणे वि पहला तारुण्णपुण्णा विअ ॥१९॥

- १२ गता । सच्चं विअक्खणा विअक्खणा ^४चदुरत्तणे ^५उत्तीणं
^६ता किं पि अण्णं विचित्तदाए^६ । कइणं सुकइ ति । कवि-
बूडामणितणे ठिदा एमा ।

विदूषकः । (लकोपम) ता उज्जुअं ^७ज्जेव किं ण अण्णइ

- १६ अन्नुत्तमा विअक्खणा अवाधमो कविज्जले यम्मणो ति ।

विचक्षणा । अउत्र मा कुप्प । कळ्वं ज्जेव कवित्तणं पिसु-
णेदि । जदो णिअकन्तागत्तणणिन्दणिज्जे वि अन्ये सुकुमारा

१. K तुमं W तुमदि २. W लोकाधमि. ३. NG चदुरत्तणे, W चदुरत्तणे. ४. K चलीय, W चदुरत्तणे. ५. ५ B ता किं पि अण्णं विचित्तदाए, W ता च विचित्तं चदुरत्तणेविचित्तदाए. ६. See Notes. ७. A ज्जेव. B जेव, W जेव(?) ८. B चवाधमो, W चवाधमो.

१पाणी लम्बत्थणीए विअ एकावली २तुण्डिलाए विअ कञ्चुलिआ
काणाए विअ कज्जलमलाआ सुदुदुरं ण भादि रमणिज्जा ।

विदूरकः । ३तुम्भ उण रमणिज्जे-वि अन्धे ण सुन्दरा मदा-
वली । कणअकड्डिमुत्ताए विअ ४लोहकिङ्कणीमालिआ पडिपट्टे
विअ टसरिविरअणा गोरङ्गीए ५विअ चन्दणचच्चा ण चारुनणं
अवलम्बेदि । तथा वि तुवं^६ वण्णीअमि ।

विचक्षणा । अज्ज का तुम्हेहि समं ७अम्हाणं पाडिमिद्धी । जदो
तुवं नाराओ विअ णिरक्खगे वि ८रअणतुत्ताए णिउज्जीअमि ।
अहं पुण तुल ध्व लद्धक्खरा वि ण ९सुवण्णतोले णिउज्जीआमि ।

विदूरकः । (सकोपम्) एवं मह भणन्तीए तुह दक्खिणं-च
१०जुहिठ्ठिलजेठ्ठभाअरणामधेअं ११तडति १२उप्पाडइस्मं ।

विचक्षणा । तुज्झ पुणो-हं उत्तरफरगुणीपुरस्सरणामधेअं अहं
१३तडति खण्डिस्मं ।

राजा । वअस्म १४कइत्तणे १५ठिदा एमा ।

विदूरकः । (सकोपम्) ता उज्जुअं ज्जेव किं ण १६अण्णइ

1. K *has* ह *before* बाओ 2. W तुण्डिलाए K तुम्बिलाए
3. W तुम्भ, K तुम्भ 4. WW लोहकिङ्कणी 5. K विअ W विअ.
6. B तुवं K तुवं 7. K ल. अमहाणं *after* ल. 8. K रअणतुत्ताए,
W-तुत्ताए. 9. K सुवण्णतोले, WPK सुवण्णतोले वि. 10. W तुहिठ्ठिल,
K तुहिठ्ठिल 11. K तडति, B तडति. 12. K उप्पाडइस्मं, W
उप्पाडइस्मं. 13. K तडति, B तडति 14. K वअस्म, W वअस्म
15. K ठिदा, W ठिदा 16. K अण्णइ, W अण्णइ.

अम्हाणं चेडिआ ¹हरिउहद-णान्दिउहद-पोटिस-हालप्पहुदणिं-पि
पुरदो सुकइ ति । (परिकामति)
यथा । एवं श्नेदं ।

त्रिरूपकः इह इव सकोधम् उत्थाय परिकामति ।

4 विचक्षणा । (विहरण) तहिं गच्छ जहिं मे मादाए पडम-
3 माहोलिआ गदा ।

त्रिरूपकः । (जलितपीयम्) तुवं पुण तहिं गच्छ जहिं मे मादाए
पदमा दन्तावली गदा । ⁴अण्णं च ईदिसस्स राउलम्स भइं
8 भोदु जहिं चेडिआ ⁵बम्भणेण समं सममीमिआए दीमदि
मद्दा पच्चगट्ठं-च ⁶एक्कस्मिं भण्ढे कीरदि कच्चं माणिकं
च समं आहरणे पउत्तीअदि ।

विचक्षणा । इह राउले⁷ तं ते⁸ भोदु कण्ठहिंदं जं तिलोअणो
12 भअवं⁹ मीमे समुच्चददि । तेणं च दे मुहं चूरीअदु जेण
अमोअनरु¹⁰ दोहलं लहेदि ।

त्रिरूपकः । आ दासीए पुनि टेण्टाकराले कोममअचट्टणि¹¹
रच्छालोट्टणि एवं मं भणमि । ता मह मद्दबम्भणम्म भणिदेण
16 तं तुमं लह¹² जं फग्गुणममए मोहअणो जणादो लहेदि जं-च

1. K हरिउहद etc., हरिउहदकोदिसावुहद. 2. W भइ 3. W माहोलिआ, BP माहोलिआ (वा) 4. W अण्णं च 5. W सममीमि, K सममीमि 6. K एक्कस्मिं भण्ढे, W एक्कस्मिं भण्ढे 7. W राउले, K राउले 8. AN ते, K ते, W ते 9. W अचट्टणि मचट्टणि after निजोचको, K before निजोचको 10. W add मचट्टणि 11. W कोममवच, P कोममवच, N कोममवच 12. K लह W लह 13. W K लहारी, K लहारी for लहारी, B(C) add.

पामराहि-तो । गलिबइलो लहेदि ।

विचक्षणा । अहं पुण ^१तुह एवं भणन्तस्म ^२णेउरस्म विअ पाअ-
लगस्म पाण्ण मुहं चुरइस्मं^३ । अण्णं च ^४उत्तगमाढापुरस्सर-
णकखत्तणामधेअं अङ्गजुअलं उप्पाडिअ घलिस्मं ।

विवृणक्तः सकोपः परिक्रामति ।

(जवनिकान्तरे कितिबद्वे.११) ईदिस राउलं दूरेण बन्दी-
अदि जहिं दामी बम्भणेण समं पडिमिद्धीं करेदि । ता
अज्जपहुदि णिअवमुन्धगणामयम्भणीण्, चलणमुस्सुसओ^८ भविअ
गेहे अय चिद्धिस्मं ।

सर्वे हसन्ति ।

रेवा । कीदिसी अन्न-कविञ्जलेण विणा गोही कीदिसी उण
णअणञ्जणेण विणा पमाह्णालच्छी ।

(मेषल्ये [विवृणक्तः])

ण-हु ण-हु आगमिस्म । अणो को-वि पिअवअस्सो वअस्सेण
अण्णेसीअदु । एमा वा^९ दुहदामी लम्बकुञ्जं टप्परकण्णं पडि-
सीमअं देइअ मह ठाणे कीरदु^{१०} । अहं एको मुदो तुम्हाणं
मव्वाणं मज्झमि^{११} । तुम्हे उण वग्गिसअं जीवध ।

१. K तनिवड्ढ, W तनिवड्ढलो २. W तुह for तुह. ३. W
विचक्षणा / / विचक्षणा ४. W परिहस्म ५. WN अउड०. ६. See
Note ७. W इदिस्म ८. K सुम्भुओ W अलो. ९. K वा,
W om. १०. APWNR कीरदु K कोरदु. ११. PW मज्झमि,
K मज्झे.

राजा । ^१कविञ्जलेण विणा कुदो दिअअस्स णिव्वुदि^२ ।

विचक्षणा । मा अणुमन्धेध । अणुणअककमो ^३अणु कविञ्जलओ

^४अम्मणो । सलिलमित्तो^५ मणगुणगण्ठी दिदं गाढअरो

^६ओदि^७ ।

देवी । (समन्तादवलोक्य)

गाअन्तगोवहुपअपेण्विदामु

दोलासु विन्ममवदीसु णिविद्धदिही ।

^८अं आदि ^७खब्बिजदतुग्गहो दिणेमो

तेणव्व होन्ति दिअहा भइदीहदीहा ॥२०॥

प्रविष्टव पटाक्षेपेण

विदूषकः । आसणं आसणं ।

^{१२} राजा । किं तेण ।

विदूषकः । ^८भइरवाणन्दो दुवारे । उवविस्सदि^९ ।

राजा । किं सो जो जणवअणादो ^{१०}अच्चन्हुदसिदी सुणीअदि ।

विदूषकः । अध किं ।

^{१६} राजा । एवेसअ ।

विदूषको निष्कम्भ तेनेव सह प्रविशति ।

१. APWN have this sentence. 2. W विञ्जली 3. APW
 4. K कक्ष. 4. PBWO cm. समन्ता 5. K तल विच 6. W
 ओदि. 7. W खब्बिज, PPORT खब्बिज. 8. See Note. 9.
 10. W उवविस्सदि, B उवविस्सदि. 11. उवविस्सदि, 12. उवविस्सदि K विहदि
 13. K उवविस्सदि, W उवविस्सदि.

भैरवानन्दः । (किञ्चिन्न मदम् अभिनीय)

१मन्तो ण तन्तो ण-अ किं-पि जाणे^२

३ज्ञाणं च ण किं-पि गुरुप्पमादा ।

मन्नं पिवामो महिलं रमामो

मोक्खं-च जामो कुलमग्गलग्गा ॥२१॥

अवि-अ

रण्हा चण्हा दिक्खिदा^४ धम्मदारा

मंजं मंमं पिअए खअए-अ ।

भिक्षवा भोजं चम्मवण्ठं-च मेज्जा

कोलो धम्मो कस्स णो भादि रम्मो ॥२२॥

किं-अ

मुत्तिं भणन्ति हरिषम्हमुहा-वि देवा

ज्ञाणेण वेअपढणेण कदुक्खिवाहिं ।

एकेण केवलमुमादइदेण दिट्ठो

मोक्खो ममं मुरअकेलिमुगग्गेहिं ॥२३॥

राजा । इदं आसणं । उच्चविमदु भइरवाणन्दो ।

भैरवानन्दः । (उपविश्य) किं कादञ्च ।

राजा । कहिं-पि विमए अच्छरिअं ददं इच्छामि ।

१. ABPWO जतो च ततो च अ किं पि, K मन्तावा मन्तावा च किं पि, २. K जाणे, W भावे, ३. K भावे, W जाणे. ॥ APNR दिक्खिदा, W दिक्खिदा, B सिक्खिदा.

भैरवानन्दः ।

दंसेमि तं पि ममिणं ¹वमुद्गावइण्णं

धम्भेमि तस्स वि रविस्स रहं णहद्धे ।

आणोम ²जक्खवमुग्गमिद्धगणङ्गणाओ

तं णत्थि भूमिवलए मह जं ण मज्झं ॥२४॥

ता भण किं कीरदु ।

राजा । वअस्स भण किं-पि अउव्वं दिट्ठं महिलारअणं ।

विदुक्कः । अत्थि एत्थ दक्खिण्णावहे ³वच्छोमं णाम णअरं ।

तहिं मए एकं ⁴कण्णआरअणं दिट्ठ । ते इह आणीअदु ।

भैरवानन्दः । आणीअदि ।

राजा । अवदारिज्जदु पुण्णिमाहग्णिक्को ⁵धरणीअलम्भि ।

भैरवानन्दो ध्यात ताटयति ।

12

सतः प्रविशति पटाक्षेपेण नायिका । सर्वऽवलोकयन्ति ।

राजा । अहह अच्छरिअं अच्छरिअं ।

जं धोअज्जणमोणलोअणजुअं लग्गालअग्गं मुहं

हत्थाअलम्भिदकेमपलवचए दोलान्ति जं बिन्दुणो ।

16

जं एकं सिचअच्चलं णिवमिद तं ण्हाणकेलिहिदा

आणीदा ⁶इअमम्भूदेक्कजणणी जोईसरेणामुणा ॥२५॥

1. W *वपत्त. 2. W कक्ख. 3. K वच्छोम, W वत्तुवपत्त.

4. K कक्का. W कक्का. 5. APW धरणीअलम्भि, B *धीचलो.

6. W *म भुदिक्क, ABNORTU *मभुदिक्क, K *मभुपत्त.

अवि-अ

एककेण पाणिणलिणेण निवेमअन्ती

वत्थञ्जलं घणधणत्थलसंसमाणं ।

चित्ते लिहिज्जदि ण कस्म-वि संजमन्ती

अण्णेण ¹चइमणदो चलिदं कडिलं ॥२६॥

विकूरका ।

ण्हाणावमुक्काहणुञ्चभाए नरहभहक्कवदमण्डणाए ।

²ओलंमुउलामिथणुलणाए मुन्देरमच्चस्ममिमीए दिट्ठी ॥२७॥

नायिका । (सर्वानवलोकय स्वगतम्) एम महाराओ को-वि

इमिणा गम्भीरमहुरेण मोहाममुदण्ण जाणभिदि । एसा-

वि एदस्स महादेवी ³लक्खीअदि । अद्धणारिस्मरस्स वामद्धे

अकहिआ-वि⁴ गोरी ⁵मुणिज्जदि । एसो-वि जोईमरो । एस

उण परिअणो । (विचिन्त्य) ता किं-ति एदस्स महिला-

सहिदम्स-वि दिट्ठी मं बहु मण्णेदि । (इति स्वयं वीक्षते)

राजा । (विकूरकमपवाते)

जं मुक्का सवणन्तेण महमा तिकखा कडक्कञ्छडा

⁶भिह्हाहिठ्ठिदकेदअ-अग्गिमदलहोणीमरिच्छञ्छवी ।

तं कप्पूरमेण णं धवल्लिदो जोण्हाए णं ण्हाविदो

मुत्ताणं घणंगणुण-च्च हुरिदो जादो-म्हि एत्थन्तरे ॥२८॥

1. ANORSEU मकटी, W मविदो 2. W मकडदाए,

4. W लकीअदि, O लक्खीअदि, O मुवीअदि 4. K वि W इ 5.

IVP मुणिज्जदि. 6. W भिगाहिठ्ठिदं, P भिगाहिठ्ठिदं. 7. K मरिच्छं,

IV मरिच्छं.

(विदूषक तथैव) । अहो से । रुक्मोहा ।

मण्णे मज्झं तिवलिवलिअं ^२दिम्भमुट्ठिँ गेअ

णो बाहुहिं रमणफलअं वेदिदुं जादि दोहिं ।

१ नेतच्छेत्तं तरुणपसईकिअमाणोवमाणं

ता पच्चक्खं ^३मह विलिदिदुं जादि एसा ण चित्ते ॥२९॥

^४कहं ण्हाणधोदविलेवणा वि समुत्तारिदमूयणा-वि रमणिआ ।

अह-वा

रुवेण ^५मुक्काओ ^६विभूमीअन्ति ताणं अलंकारवसेण सोहा ।

णिसम्मगचहस्स ण ^७माणुमम्म मोहा समुम्मीलदि मूसणेहिं ॥३०॥

एदाए एदं दाव । जदो

लावणं णवजच्चकखणणिहं नेत्ताण दीहत्तणं

१२ कण्णेहिं खलिदं कवोलफलआ ^८दोखण्डचन्दोवमा ।

एसा पञ्चसरेण सन्धिदधणुहण्डेण रक्खिअए

जेणं सोमणमोद्धणप्पदुदिणो विन्धन्ति मं मग्गणा ॥३१॥

विदूषकः । (विहस्य) ^९जाणे रच्छामु लुण्ठदि तुह सोण्डीरत्तणं ।

१६ राजा । (विहस्य) पिअवअस्स कपेभि दे ।

अज्झं चज्झं णिअगुणगणालंकिदं कामिणीणं

पच्छाअन्ती तणुगुणमिदिं भादि नेवच्छळच्छी ।

१. WNOR दच=, २. W सतिह. ३. K मह, W तहि
४. See Notes on this. ५. B मुक्काओ A मुक्काओ, K मुक्का व.
६. PRSTU विभू=, W विभूओअन्ति ७. SIL' व. A, K दोखण्ड,
AWO दोखण्ड ८. A जाणेवि एसाहु कृत्तदि तुह कोकोरत्तणं, W जाणेवि
एसा एसाहाए वं कृत्तदि कोको=, K जाणेवि एसाहाओ तुहो कोकोरत्तणं

इत्थं जाणं अवअवगदा का वि सुन्देरमुत्ता

मण्णे ताणं ¹वलइदधणू णिच्चभिच्चो अणङ्गो ॥३२॥

²अवि अ एदाए

तहा रमणवित्थरो जह ण ठादि कम्मलिदा

तहा ³मिहिणनुहिमा जह णिण्ण नादि ण-हु ।

तहा णअणवइदिमा जह ण किं-पि कण्णुप्पलं

तहा-अ मुहमुज्जलं दुमसिणी जहा पुण्णिमा ॥३३॥

देवी । अज्ज कविज्जल पुच्छिअ जाण का एस-ति ।

विदूषकः । (तां प्रति) एहि मुद्धमुहि ⁴उवविमिअ णिवेदेहि
का तुमं ति ।

देवी । आसणं इमीए ।

विदूषकः । एदं मे उत्तरीअं ।

विदूषकनामिके बन्धदानेन उपवेशने नाटयत्. ⁵

विदूषकः । सम्पदं कहिज्जहु ⁶ ।

नायिका । अत्थि एत्थ ⁷दक्खिणावहे कुन्तलेसुं मअलजणवल्लहो
वल्लहराओ नाम राआ ।

देवी । (स्वगतम्) जो मह माउच्छओ होदि ⁸ ।

नायिका । तस्स घरणी समिप्पहा नाम ।

देवी । सा-वि मे माउच्छिआ ।

1. ANR पञ्चदश, W पञ्चदश 2. K चवि.च, W चवि.च
W निचच. 3. WU उपविमिच. 4. W *add.* नायिका उपविमिच
6. W *add.* का तुमं ति. 7. W पदे, B पदे, K पदे. 8. K भोदि
PNWOR जोह.

नायिका । (विहस्य) तेहिं अहं ^१खलखण्डेहिं कीदा दुहिद-ति
बुचाभि ।

देवी । (स्वगतम्) ण हि ^२खसिप्पहागन्मं अन्तरेण ईदिसी
^३रूवसोहा । णो वा ^४विदूरभूमिगन्भुप्पत्तिं अन्तरेण वेरु-
लिअमणिसलाआ णिप्पज्जन्ति । (प्रकाश) थं तुवं कप्पूरमञ्जरी ।

नायिका ५अधोमुखी तिष्ठति ।

^६देवी । एहि बहिणिए आलिङ्गसु मं (इति परिष्वजेते) ।

नायिका । अम्ह-कप्पूरमञ्जरीए ^७एसो पढमपणामो ।

देवी । अज्ज मए भइरवानन्द तुज्झ पसाएण ^८अपूब्बं सं-
विहाणअं अणुभविदं बहिणिआए दंसणेण । चिठ्ठडु दाव
^९पञ्चसत्तदिवसाइं । पच्छा णाणविमाणेण पुणो णइस्सध ।
भैरवानन्दः । जं भणदि देवी ।

मिदूरकः । (रातानम् उदिस्य) अम्हे परं इत्थं दुवे -वि बाहिरा
तुवं अहं च । अदो एदाणं मिलिदं ^{१०}कुडुम्भं वट्टदि । ^{११}जदो
इमीओ दो वि बहिणिआओ । भइरवानन्दो उण एदाणं
सज्जोअअरो अग्घिदो महग्घिदो । एसा विअक्खणा महीअल-
सरस्सई कुट्टिणी-देवी वजेव देहन्तरेण वट्टदि ।

१. K खलखण्डेहिं, IV खलखण्डेहिं. २. IV ०गन्भुमभरिच. ३. K
रूवसो, IV रुवसो. ४. IV ०अभुमभरिच. ५. K च० तिष्ठति, IV
चकोरुको तिष्ठति. ६. W om. देवी. ७. IV एको before वप्प०. ८. K अपूब्बं,
IV अपूब्बं. ९. K दिवसाइं, IV दिवसाइं. १०. K कुडुम्भं, IV कुडुम्भं.
११. W om. जदो.

देवी । विअकक्खणे । णिअजेहमहिणिअं सुलक्खणं ^१मणिअ
मइरवाणन्दस्स हिअइच्छिदा सपज्जा कादब्बा ।

विचञ्चणा । जं देवी आणवेदि^३ ।

४ देवी । (राजानं प्रति) अज्जउत्त पेसेहि मं जेण षहिणीए
एदावत्थाए जेवच्छलच्छीलीलाणिमित्तं अन्तेउरं गमिस्सं ।

राजा । जुज्जदि चम्पअलदाए ^५कत्थूरिआकप्पूरसेहि आलवाल-
पूर्णं ।

(नेत्रयो) वेतालिकपोरेकः । सुहसञ्चा भोदु देवस्स ।

एदं ^६वासरजीवपिण्डसरिसं चण्डंसुणो मण्डलं

को जाणादि कहिं-पि सम्पदि गदं पत्तम्मि कालन्तरे ।

जादा किं-च इअं पि दीहविरहा सोऊण^७ णाहे गदे

णिहामुहिदलोअण-व्व गलिणी मीलन्तापक्केरुहा ॥३४॥

द्वितीयः^८ ।

उग्घाडिज्जन्ती ^७लीलामणिमअवलहीचित्तभित्तिणिवेसा

पलक्का किङ्करीहिं ^८उदुसमअमुहा पत्थरिज्जन्ति सति ।

सेरन्धीलोलहत्थहुलिचलणवसा ^९पट्टसदो पअट्टो

हुंकारो मण्डवेसु विलसदि महुरो रुद्धतुद्धण्णानं ॥३५॥

राजा । अम्हे-वि सञ्चं वन्दिदुं गमिस्सामो ।

इति निष्क्रान्ताः सर्वे ।

प्रथमं अवलोकनान्तरम् ।

1. IV *विहिणप* 2. K मणिअ 3. IV add. मं कुणमि
4. IV om. देवी. 5. IV सोऊण K सोऊण. 6. IV add. पत्ति.
7. IV *विणि* for *विणि*. 8. IV उद* for उद*. 9. IV
पट्टो for पट्टो.

ततः प्रविशति राजा प्रतीहारी च ।

(परिक्रामितकेन) प्रतीहारी । इदो इदो महाराओ ।

राजा । (कानिचित् पदानि दत्त्वा ताम् अनुसन्धाय)

तर्हि खु अवसरे

४ णो^१ ठाणाहिं तिलन्तरं-पि चलिदा सुत्था णिअम्बत्थली

^२घोउव्वेल्लवलीतरङ्गमुदरं कण्ठो ^३तिरिच्छिद्धिदो ।

वेणीए उण आणणेन्दुभमणे लद्धं यणालिङ्गणं

जादा तीए चउच्चिद्दा तनुलदा तंसं बलन्ती मए ॥१॥

प्रतीहारी । (स्वगतम्) कहूँ अज्ज-वि सो चेव ^४सिरिताढीसञ्चओ
ताओ शेव अक्खरपंतीओ । ता यस्सन्तवण्णणेण सिद्धिल-
आमि से तग्गदं ^५हिदआवज्जं । (पकाश) ^६दिद्धिं देदु महाराओ
ईमीमि जरदाअमाणे कुसुमाअरम्मि ।

१२ मूलाहिं-तो परहुदवहुकण्ठमुदं दलन्ता

देन्तो दीहं महुरिमगुणं जम्पिए छप्पआणं ।

संचारेन्ता विरहिसु णव पञ्चमं किञ्च राअं

राउम्मत्ता रइकुलहरा वासरा वित्थरन्ति ॥२॥

१६ राजा । (तद् अनाकर्ण्य सानुराग)

अत्थाणीजणलोअणाण बहला लावण्णकल्लोलिणी

लीमाविन्ममहासवासणअरी ^७सोहग्गपालित्तिआ ।

१. K च, W को, २. K चोउव्वेल्ल, W चोउव्विल्ल, ३. K तिरिच्छि, W =तिरिच्छो, ३. K =, =मेवचो W =मेवच, ४. K हिदआवज्ज, W माव, ५. K देदु, CWNORS इव. ६. K पाकिणिचा, W =पाकिणिचा,



नेतेन्दीवरदीहिआ मह पुणो सिङ्गारसञ्जीविणी
जं जादा अह मम्महेण धणुहे तिकखो सरो सन्धिदो ॥३॥

(सोन्मादमिब) दंसणक्खणादो पट्टुदि कुरङ्गच्छीए
चित्ते ^१वहुट्टदि ण ^२खुट्टदि सा गुणेषुं
सेआएँ लुट्टदि विसट्टदि दिङ्गमुहेसुं ।
बोहम्मि बट्टदि पअट्टदि कव्वबन्धे
आणे ण तुट्टदि चिरं तरुणी ^३तरट्टी ॥४॥

^४अवि-अ

जे ^५तीएँ तिकखचलचक्खुतिहाअदिट्ठा
ते कामचन्दमहुपखममारणिआ ।
जेसुं पुणो णिवडिदा सअला-वि दिट्ठी
बट्टन्ति ते तिल-जलञ्जलिदाणजोग्गा ॥५॥

(संस्मरणमिब) अवि-अ

अग्गम्मि भिङ्गसरणी णअणाण तीए
मज्जे पुणो कडिददुद्धतरङ्गमाला ।
पच्छा-अ से सरदि तंसणिरिक्खिदेसुं
आअण्णमण्डलिदचावहरो अण्हो ॥६॥

(विचिन्त्य) चिराअदि वअस्सो ।

१. W बट्टदि, २. K खुट्टदि, W वट्टदि, ३. K तरट्टी W तरट्टी, ४. W अवि, ५. W तीए,

प्रविश्य विदूषको विचक्षणो च परिक्रामतः ।

विदूषकः । १अइ विअक्खणे सच्चं सच्चं एदं^१ ।

विचक्षणा । सच्चं मञ्जअरं ।

६ विदूषकः । गाहं पत्तिआमि जदो परिहाससीला खु तुवं ।

विचक्षणा । अज मा एवं भण । अण्णो बह्जरकालो अण्णो कज्जावआरकालो ।

विदूषकः । (पुरो विलोक्य) एसो पिअवअस्सो हंसो विअ मुक्क-

८ भाणसो करी विअ ३अअक्खामो मुणालदण्हो विअ घणघम्म-
मिलाणो दिणदिण्णदीवो विअ विअलिअच्छाओ पभादपुण्णिमा-
चन्दो विअ पण्हुरपरिक्खणो चिट्ठदि ।

उभौ । (परिक्रम्य उपसृत्य च) जअदु जअदु महाराओ ।

१२ राजा । अअस्स ४कह पुणो विअक्खणाए मिलिदो-सि ।

विदूषकः । अज्ज विअक्खणा मए सह सन्धि कादुं आअदा ।

किदसन्धीए एदाए सह मन्तवन्तस्स ५एत्तिआ वेला लग्गा ।

राजा । ६सन्धिकरणस्स किं फलं ।

१६ विदूषकः । एसा अहिमदजणपेसिदलेहहत्था जं ७विअक्खणा
आगदा ।

१, K चर, W चर, २, W add, कपूरमञ्जरीए महाराज-
अचिह्निता वेषिता तुम्, ३, K, मञ्जुआमो, W मञ्जुआमो, ४, K
कह, W कहि, ५, K पत्तिआ, W पदा, ६, K अकरचस्स, W अकरचस्स
७, W विअक्खणागदा,



राजा । (गन्ध सूचयित्वा) केदईकुसुमगन्धो विअ ।

विचक्षणा । केदईदललेहो एसो मह हन्थे ।

राजा । महसमए किं केदईकुसुमं ।

विचक्षणा । । भहरवाणन्ददिण्णतन्तप्पद्दावेण देवीए भवणुज्जाणे 4

2केदईलट्ठीए एक्को दाव पसवो दंसिदो । तस्य दोहिं दल-
सम्पुडेहिं अज्ज हिण्ढोलअपमज्जणीए चउत्थीए हरवलहाए
देवीए देवी अच्चिदा । अण्णं च दलसम्पुडजुअलं पुण कणिट्ठ-

वहिणिआए कप्परमज्जरीए पमादीकदं । तीए वि एक्केण दल- 8
सम्पुडेण भअवदी गोरी जेव अच्चिदा । अण्णं च

3केदईकुसुमपत्तसम्पुडं पाहुडं तुह सहीए पसिदं ।

एणणाहिमसिवण्णसोहिणा जं मिलोअजुअलेण लंछिदं ॥७॥

(केखं समर्पयति) ।

12

राजा । (प्रसार्य वाचयति)

हंसि कुङ्कुमपङ्कपिञ्जरतणुं काऊण जं वच्चिदो

तन्भत्ता किल चक्खवाअघरणी एस ति मण्णन्तओ ।

एदं तं मह दुक्किदं परिणदं दुक्खार्णे मिक्खवावणं 16

एक्कत्थो-वि ण जासि जेण विसअं दिट्ठीतिहाअस्स-वि ॥८॥

राजा [तदेव] 4द्विहिप्रर्षाचयति ।

विदूषकः । एदाइं ताइं 5मअणरसाअणाइं अक्खराइं ।

1, K ०दिच०, W ०विचक्ष०, 2, K केदई०, W केचई०, 3, K ०कुसुम०, WR ० ०कुसुम० 4 W ०मि वाचयता, 5, R W मयनिकान्तरा-
चयनककारावः,

विचक्षणा । ¹दुहिओ उण मए पिअसहीए अवत्थाणिवेदओ
कदुअ सिलोओ लिहिदो एत्थ ।

राजा । (वाचयति)

4 मह ²दिवसणिमाहि दीहरा सासदण्डा

सह मणिवत्थएदि बाहधारा गलन्ति ।

तुह मुहअ ³विओए तीए ⁴उन्विम्बिरीए

सह-अ तणुत्ताए दुन्वला जीविदासा ॥९॥

विचक्षणा । इह ज्जेव एदाए अवत्थाए मह महल्लसहिणिआए
मुल्लक्खणाए ⁵ओल्लगा भाविअ मिलोगो कदो तं महाराओ
मुण्डु⁶ ।

णीमामा हारजट्ठाभरिमपमरणा चन्दणुचोडकारी

12 चण्हो देहस्म दाहो ⁷सुमरणसरणा हाममोहा मुहम्मि ।

अङ्गाणं पण्डुभावो दिवहममिकलाकोमलं⁸ किं-च तीए

णिचं बाहप्पवाहा तुह मुहअ कदे होन्ति कुल्लाहितुला ॥

राजा । (सिःख्य) किं भण्णइ । ⁹कइत्तणेण तुह जेठ्ठसहि-

16 णिआ¹⁰ खु सा ।

विदूरक । एमा विअक्खणा महीअलमरम्मई । एदाए उण
जेठ्ठसहिणिआ तिहुअणमरम्मई । ता एंदाहिं, समं पाहिसिद्धि

1, K दुहिओ, V दुविह, 2, K दिवस, W दिवस, 3, K विओए, W विओए, 4, K उन्वि, W उन्वि, 5, K ओल्लगा, W ओल्लगा, 6, W मुण्डु, 7, K सुमरण, W सुमरण, 8, K ओल्लगा, W ओल्लगा, 9, OR कुल्लाहितुला, W कुल्लाहितुला, K कइत्तणे, 10, K ओल्लगा, W ओल्लगा.

ण करिस्सं । किं पुण पिअवअस्सम्म पुग्गो मअणावर्यं अत्तणो
उचिदेहि^१ अक्खरेहि णिवेदेमि ।

विचक्षणा । पट्ट^२ । एदं सुणीअदि ।

विदूरकः ।

परं जोण्हा ^३उण्हा गरलमरिसो चन्दणरमो

^४खरक्खारो हारो रअणिपवणा देहतवणा ।

मुणाली पाणाली जलइ अ जलदा तणुत्तदा

वरिद्धा जं दिद्धा कमलवअणा सा मुणअणा ॥११॥

राजा । वसस्स ता तुमं पि ^५घोएण चन्दणरमेण समालिहि
ज्जमि । ता कहेसु तग्गदं किं-पि वनं । अध अन्तेउरे णइअ
देवीए किं किदं तिस्सा ।

विदूरकः । विअक्खणे किं किदं ।

विचक्षणा । मण्डिदा टिकिदा भूमिदा तैमिदा-अ ।

राजा । कथं ^६विअ ।

विचक्षणा । ^७घणमुच्चट्टिदमत्तं कुडकुमपङ्कपिञ्जरं तिस्सा ।

राजा । रोमाणिअं फुडं ता कवणमअवालिआरुवं ॥१२॥

विचक्षणा । मरगअमञ्जीरुअं चण्णा मे लम्भिआ वअंभीहि ।

राजा । ममिअमहोमुहपङ्कअजुअलं ता ममरमालाए ॥१३॥

१. COURT जीवट्टे, ११ जीवट्टे, २ K पट्ट, W पट्ट, ३ ११
०००, ००००, ४- ११ कवणा, कवणा, ५ K चोपण,
११ चोपण, ६ W विचक्षणा ११ विच, ७ ११ मुच्चट्टे

विचक्षणा । ¹राअमुअपिच्छणीलं पट्टंसुअजुअलअं णिअत्था सा ।

राजा । कअलीएँ ²कन्दली ता खरपवणपणोल्लिअदलग्गा ॥१४॥

विचक्षणा । तीए णिअम्बफलए णिवेसिआ पोमराअमणिकम्भी ।

राजा । कच्चणसेलसिलाए बरही ता कारिओ णट्टं ॥१५॥

विचक्षणा । दिण्णा ³वलआवलीओ करकमल्पओट्टणालजुअलम्भि ।

राजा । ता ⁴भण किं ण हि रेहइ विवरीअं मअणतोणीरं ॥१६॥

विचक्षणा । कण्ठम्भि तीएँ ठविदो छम्मासअमोत्तिआण बरहारो ।

राजा । सेवइ ता पंतीहिं मुहचन्दं तारआणिअरो ॥१७॥

विचक्षणा । ⁵उहएसु वि सवणेसुं णिवेसिअं रअणकुण्डलजुअं से ।

राजा । ता वअणमम्महरहो दोहि वि चक्केदि* चक्कमिदो ॥१८॥

विचक्षणा । जच्चअणजणिदपसाहणाई तीए कआई णअणाई ।

राजा । ता ⁶उप्पण्णे णअकुवलअसिलिम्मुहे पञ्चयाणस्स ॥१९॥

विचक्षणा । कुडिलालआण माला ललाडलोलग्गसङ्गिणी ⁷रइआ ।

राजा । सा समिविम्भस्सोवरि वट्टइ मज्झाओ* सारङ्गो । ॥२०॥

विचक्षणा । ⁸धणसारतारणअणाएँ गूढकुमुमुचओ चिहुरभारो ।

राजा । समिराहुममलजुज्झं-व* दंसिदमेणणअणाए ॥२१॥

विचक्षणा । इअ ⁹देवीएँ जहिच्छिअपसाहणेहिं पसाहिआ कुमरी ।

राजा । ता केलिकाणणमही विहूमिआ सुरहिलच्छीए ॥२२॥

1. K विच्छ. W विच्छ. 2. K कन्दली ता, W कन्दली, 3. K कलआवलीउ, W कलआवलीउ, 4. W किं न हि, K किं न, 5. K उहएसु, W उहएसु, 6. W उप्पण्णे, 7. K रइआ, W रइआ, 8. K धणसारतारणअणाए, W धणसारतारणअणाए, 9. P दे, W दे, 10. W देवीउ.

विचक्षणा । देव इदं परमत्थं विण्णवीअदि

जिस्सा दिट्ठी सरलधवला कअलं ¹तीएँ जोग्गं
जा विट्थिण्णत्थणकलसिणी रेहइ ¹तीएँ हारो ।

चक्काआरे रमणफलए को-वि ²कञ्चीमरट्टो

जिस्सा तिस्सा पुण पभणिमो भूमणं दूमणं-च ॥२३॥

राजा । (पुनस्ताम् अनुसन्धाय)

तिवलिवलिअणाहीआहुमूलेसुं लग्गं

³धणकलसणिअम्माडम्परेसूमन्तं ।

जलणिविडमिमीए ⁴लण्हअं ण्हाणपोत्तं

पिसुणदि तणुलच्छीलक्किमं चक्किमं-च ॥२४॥

विदूरकः । (सकोधमिव) भो मए सव्वालंकिदा ⁵वणिदा । तुमं

पुण जलविलुत्तपसाहणं अेव ⁶सुमग्गि । ता किं ण सुदं देवेण 12

णिमग्गचक्कस्स-वि माणुसस्स सोहा समुम्मीलदि भूमणेहिं ।

मणीणं जञ्जाणं-वि कञ्चणेण विभूमणे लब्भदि का-वि लच्छी ॥२५॥

राजा । मुद्धाण णाम हिअआई हरन्ति हन्त

णेवच्छकप्पणगुणेण णिअम्बिणीओ ।

लेआ पुणो पअइचक्किमभावणिआ

दक्खारसो ण महुरअदि सक्कराए ॥२६॥

विचक्षणा । जघा देवेण दिट्ठं

थोग्गं धणआण कण्णकलिआलङ्गीण अच्छीण वा 13

भूचन्दस्म मुद्धस्स कन्तिसरिआसोत्तस्स गत्तस्स-अ ।

1. STU तीए, W तीए 2. K *जग्गो, W *रजग्गो. 3. K *दिमग्गो, W *रेसुवसंभं. 4. K लण्हअ, W लण्हअ. 5. K वणिदा, W विणिदा. 6. K सुमग्गि, W समग्गि

को णेवञ्छकलाएँ कीरदि गुणो जं तं-पि सद्यं पिअं

सुतय्यं सुण तस्य कारणमिमं रुढीएँ का खण्डणा ॥२७॥

राजा । सुप्पञ्जल कविञ्जल एम मिकखावीअसि ।

४ किं कज्जं कितिमेणं विरअणविहिणा सो णडीणं विडम्भो

तं चहं जं णिमग्गं जणमणहरणं तेण सीमन्तिणीओ ।

जस्मिं मज्जहमहो मअल्लगुणगणो सो अदम्भो अलम्भो

तस्मिं णेच्छन्ति काले परमसुहअरे किं-पि णेवञ्छलन्ति ॥

८ विवक्षणा । १देव इदं विण्णवीअदि । ण केवलं देवीणिअमेण

निस्सा अनुगद म्हि । २तारामेतीए वि महित्थं उवगदा कप्पूर-

मञ्जरीए । तेण तकज्जमग्गा अहं पुण ओल्लग्गाविआ मविस्सं ।

निस्सा तावपरिक्किण्णएँ णिहिदो हन्थे थणुन्थह्मदो

१२ १दादुहामग्गिदो सहीहि बटुमो हेत्ताएँ कइदिअदि ।

किं तेणावि इमं णिमामअ गिरं मन्तोमणिं तामणिं

हन्थञ्छत्तणिवाग्गिदेन्दुकिग्गा भोलेइ मा जामिणिं ॥२९॥

कज्जमेमं कविञ्जलओ णिवेदइम्मदि । तं च ६तथा कादय्यं ।

१६ इति परिकल्प निष्कासनि

राजा । (मरमलम उपसृत्य विदूषक प्रति) किं पुण तं कज्जमेमं ।

विदूषकः । अज्ज १हिन्दोलअचउन्थी । तहिं गोरिं कदुअ देवीए

कप्पूरमञ्जरी हिन्दोलए आगेइदव्वा । ता ४मग्गअपुप्पट्ठिदेण

१. W लल. हे. २. K तारावितीव W तारावितीव ३. K
वीचणा. IV वचणा. ४. K मन्तोमणि, W मन्तोमणि ५. K
उलोवच, IV उलोवच ६. K तथा, W तथ. ७. K मग्ग, W
मग्गी. ८. K पुप्पट्ठि, IV पुप्पट्ठि.

अथ देवेण कण्ठमञ्जरी ¹हिन्दोलअन्ती दृष्ट्वा । एदं तं
कज्जमेसं ।

राजा । (विचिन्त्य) ता अइणिउणा-वि ²छलिदा देवी ।
पाइआ जुण्णमआरिआ दुद्धं-त्ति तक्कं । (विदूषक प्रति)
वअस्म को अण्णो तुम्हाहिंतो मे कज्जमओ । को अण्णो
चन्दाहिंतो ³समुद्वहणणिट्ठो ।

इति परिक्रम्य कदलीग्रहप्रवेशं नाटयति ।

विदूषकः । इअं अञ्चुत्तमा फलिहमणिवेदिआ । ता इह उप-
विसदु वअस्मो ।

राजा तथा करोति ।

विदूषकः । (हस्तम् उचम्य) भो दीमदु पुण्णिमा इन्दु ।

राजा । (विनोक्त्य स्वगत) अहो दोलारुडाए मह बलहाए
वअणं ⁴पुण्णिमा इन्दु-त्ति निरिसदि । (सम्पग् अवलोक्य)

विच्छाअन्तो णअरमणीमण्डलस्माणणाइं

⁵विच्छालेन्तो गअणकुहरं कन्तिजोणहाजलेण ।

पेच्छन्तीणं हिअअणिहिदं निरलन्तो-अ दण्णं

दोलालीलासरत्तरलो दीमदे से मुहेन्दु ॥३०॥

अवि अ

उवेहिं गोउगेहिं धुअधवलवहाइम्परिल्लावलीहिं

घण्टाहिं विन्दुरिल्लामुरतरुणिविमाणानुमारं लहन्ती ।

1. K हिन्दीवचनी, W हिन्दीवाचनी. 2. K छलिदा, W छलिदा. 3. K जुण्णमआ. W जुण्णमआ. 4. K वद्वहणणिट्ठो, W वद्वहणणिट्ठो. 5. W वद्वह. 6. C वद्वह, W वद्वह. 7. K वद्वह. W वद्वह. 8. W विच्छालिती.

पाआरं लहअन्ती कुणदि रअवमा उण्णमन्ती णमन्ती
एन्ति जन्ति-अ दोला जणमणहरणी बुद्धणुब्बुद्धणेहिं ॥

अवि-अ

४ रणन्तमणिणेउरं मणमणन्तहारच्छदं

कणकणिदकिङ्किणीमुहरमेहलाडम्बरं ।

विलोलवलआवलीजणिदमञ्जुमिस्रारवं

ण कस्स मणमोहणं समिसुहीएँ हिन्दोलणं ॥३२॥

४ विदूषकः । भो सुतआरो तुवं । अहं पुण वित्तिआरो भविअ
वित्त्यरेण वण्णेमि ।

राजा ।

उवरिणिअयणप्पम्भारचम्मिअ चरणपङ्कआण जुअ ।

12 विदूषकः ।

¹पुष्कारइ-स्व मअणं रणन्तमणिणेउररवेण ॥३३॥

राजा ।

²हिन्दोलणलीलाललणलम्पडं रहचक्कचक्कलं रमणं ।

16 विदूषकः ।

³किलकिलइ-स्व सहरिमं ⁴कञ्चीमणिकिङ्किणिरवेण ॥३४॥

राजा ।

तारन्दोलणहेलासरन्तसरिअच्छलेण से हारो ।

20 विदूषकः ।

⁵विक्किरइ-व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥३५॥

राजा ।

⁶सम्मुहपवणपणोलिअवरिल्लदरदाविआइँ अन्नाइँ ।

1. VV पुष्कारवन्ध. 2. P *ओवाचवचनवन्ध. 3. K विक्किरइ, VV विक्किरइ. 4. K कञ्चमणि, VV कञ्चमणी. 5. K विक्किरइ, VV विक्किरइ. 6. K सम्मुहपवण, VV सम्मुहपवण.

विदूषकः ।

¹हकारिऊण मअणं पामम्मि णिवेमअन्ति-व्व ॥३६॥

राजा ।

ताडइजुअं गण्डेसु बहलघुमिणेसु घडणलीलाहिं ।

विदूषकः ।

देइ-व दोलन्दोलणेरहाओ ³गणणकोडेण ॥३७॥

राजा ।

णअणाई पसइसरिसाई सति पुल्लाई कोदुहलेण ।

विदूषकः ।

⁴अप्पेन्ति-व ⁵कुवलअदलमिलिम्मुहे पञ्चबाणस्म ॥३९॥

राजा ।

दोलारअविच्छेओ कहं-पि मा होहि इति पडइ-व्व ।

विदूषकः ।

पिट्ठिम्मि वेणिदण्डो वम्महचम्मट्ठिआअन्तो ॥३९॥

राजा ।

इअ ⁶एदाएँ विलासुज्जलाई दोलापवञ्चचरिआइं ।

विदूषकः ।

कस्स ण लिहइ-व चित्ते णिउणं कन्दप्पचित्तअरो ॥४०॥

राजा । (सविषादम्) ⁷अवइण्णा कप्पूरमञ्जरी । रिता दोला ।

रितं मज्झ चित्तं । रिताइं दंसणुस्सुअजणणअणाइं ।

विदूषकः । ता ⁸विज्जुल्लेह-व्व खणदिठ्ठणहा ।

राजा । मा एवं भण । ⁹हरिअन्दपुरि-व्व दिट्ठा पणहा अ ।

1. K = लव, W = लव. 2. K = लवन्ति, W लिचन्ति. 3. K मल्ल, W मल्ल. 4. K चप्पेन्ति-व, W चप्पति-व्व. 5. K लिखीसुई, W लिखिमुई. 6. STU एदाए, W एदाए. 7. CPORT चवडया, W चवडया. 8. W = इव for व. 9. K हरिअन्दपुरी दिट्ठा, W हरिअन्द-पुरी-व्व ।



(स्मृतिनाटितकेन)

मञ्जिठ्ठी ओद्वमुदा णवघडिअमुवण्णुज्जला अंगलट्ठी

दिट्ठी बालिन्दुलेहाधवलिमजअणी कुन्तला कज्जलाभा ।

इत्थं वण्णार्णं रेहा विरअइ हरिणीचञ्चलच्छीअ एसा

कन्दप्पो जाअदप्पो जगज्जणजअणे बद्धलक्खसुद्धअदि ॥४१॥

विदूषकः । एदं तं मरगअपुत्तं । इह उपविसिअ पिअवअस्स

पडिवालदु तं । सञ्ज्ञा-वि सण्णिहिदा ज्जेव वट्ठदि । (तथा कुरुते)

राजा । (स्मरणम् अभिनीय) अइमिमिरं-पि हिमार्णि सन्ताव-

दाइणि मज्झण्णवेलं अणुहवामि ।

विदूषकः । ता लच्छीसहअगे खणं चिट्ठु देवो जाव अहं

सिमिरोवआरमामग्गिं संपाडेमि । (इति नाट्येन निष्क्रम्य पुरो

विलोक्य च) किं पुण विअक्खणा इदो णिअडिआ आगच्छदि ।

राजा । सण्णिहिदो 'संकेदकालो कहिदो मन्तीहिं-पि (स्मृत्वा

मदनाकृतम् अभिनीय)

किसलअकरचरणा-वि-हु कुवलअणअणा मिअङ्गवअणा-वि ।

अहह णवचम्पअङ्गी तह-वि हु तावेइ अच्छरिअं ॥४२॥

विदूषकः । (सम्यग् विलोक्य) अहो विअक्खणा मिसिरोवआर-

सामग्गिसहिदा आअदा ।

ततः प्रविशति शहीतकिशिरोपचारसामग्री विचक्षणा ।

विचक्षणा । (परिक्रम्य) अहो पिअमहीए विरहदाहजरो ।

विदूषकः । (उपसृत्य) २भोदी किं एदं ।

- विचक्षणा । सिसिरोवआरसामग्गी ।
 विदूषकः । कस्स कदे ।
 विचक्षणा । पिअसहीए कदे ।
 विदूषकः । ता मज्झं-पि अद्धं देहि । 4
 विचक्षणा । किं णिमित्तं ।
 विदूषकः । महाराअस्म कदे ।
 विचक्षणा । किं-पुण कारणं ।
 विदूषकः । कप्परमञ्जरीए-वि किं । 8
 विचक्षणा । किं ण 1जाणमि महाराअस्म दंसणं ।
 विदूषकः । तुवं-पि किं ण जाणमि महाराअस्म कप्परमञ्जरीए
 दंसणं । (इत्युभोऽ इमतः)
 विचक्षणा । ता कहिं महाराओ । 1
 विदूषकः । तुह वअणेण मरगअपुञ्जे चिट्ठदि ।
 विचक्षणा । ता महाराएण सह मरगअपुञ्जदुआरे चिट्ठ जेण
 उहअदंसणे जादे सिसिरोवआरसामग्गीए जलञ्जली दिअदि ।
 विदूषकः । (ताम् उपसृत्य) तहिं गच्छ जदो णागच्छमि ।
 (इति शिवति । ता प्रति) ता कीम तीए दुआरदेसे भविदब्बं ।
 विचक्षणा । देवीए आदेसेण ।
 विदूषकः । किं तीए आदेसो ।
 विचक्षणा । तहिं देवीए 2थालतरुआ तिण्णि आरोविदा । 20
 विदूषकः । के के ।

विचक्षणा । कुरुवअतिलअअमोआ ।

विदूषकः । ता किं तेहिं ।

विचक्षणा । भणिदा सा देवीए जधा

4 कुरुवअतिलअअसोआ आलिङ्गणदंसणग्गचलणहआ ।

विअसन्ति सुन्दरीणं 2ता ताणं देहि दोहलअं ॥४३॥

एण्हि तं संपाडइस्सदि ।

विदूषकः । ता मरगअपुञ्जादो पिअवअस्सं आणिअ तमाल-

5 विडवन्तरिअं ठविअ एदं पच्चक्खं 3करइस्सं । (तथा नाटयित्वा
रामान प्रति) भो भो उट्ठिअ मंपेक्ख णिअहिअअममुदचन्दलेहं ।

राजा तथा करोति ।

ततः प्रविशति विशेषभूषिताङ्गी • कर्पूरमञ्जरी ।

12 कर्पूरमञ्जरी । कहिं पुण विअक्खणा ।

विचक्षणा । (ताम् उपसृत्य) 6सही कीरदु 6देवीए समादिहं ।

राजा । वअस्स किं पुण तं ।

विदूषकः । तमालविडवन्तरिदो मविअ जाण ।

13 विचक्षणा । एम कुरुवअतरु ।

कर्पूरमञ्जरी तम् आलिङ्गति ।

1. W om. जधा 2. W om. ता. 3. K करइस्सं, W करइस्सं. 4. POR •सूचिताङ्गी. 5. W •सूचिताङ्गी. CPOR कीरदु, W कीरदु. 6. K देवीए, W देवी•.



राजा । णवकुरुवअरुक्खो कुम्भधोरत्थणीए
 रहसविरइदेणं णिम्भरालिङ्गणेणं ।
 तह ¹कुमुमसमिद्धिं लम्भिदो सुन्दरीए
 जह भसलकुलाणं एत्थ जत्ता समत्ता ॥४४॥

विक्रमकः । भो भो श्वेक्ख महेन्दजालं । जेण
 बालो-वि कुरुवअतरु तरुणीए गाढमवगूढो ।
 सहस-ति कुमुमणिअरं मअणसरं विअ समुग्गिरइ ॥४५॥

राजा । ईदिसो ज्जेव दोहलस्स पहावो ।

विचक्षणा । अअं तिलअद्दुमो ।
 कर्पूरमञ्जरी ²चिरं तिर्वग्ग् अक्खीकयति ।

राजा ।

तिक्ख्खाणं तरलाण कज्जलकलासंवग्गिदाणं पि से
 पासे पञ्चसरं मिलीमुहधरं णिबं कुणन्ताण-अ ।
 नेत्ताणं तिलअद्दुमे णिवडिदा धाढी मअज्झीएँ जं
 तं सो मञ्जरिपुञ्जदन्तुगसिरो रोमञ्चिदो ⁴वट्ठदि ॥४६॥

विचक्षणा । ⁵एसो-वि असोहसाही ।
 कर्पूरमञ्जरी चरणेन ताडयति ।

राजा ।

असोअतरुताडणं रणिदणेउरेणाहिआ
 कदं च मअलञ्छणञ्छविमुहीएँ हेलुलमं ।

1. K कुसुमं, W कुसुमं. 2. K वेक्ख, W विक्ख, 3. W Om.

4. N वट्ठदि, W वट्ठिदि, 5. K एवो, W एवो.

मिहासु सञ्जलासु-वि ¹त्यवअमण्डणाहम्बरं

²ठिदं च गअणत्तणे ³जणणिरिक्खणिज्जं स्वणं ॥४७॥

विदूषकः । भो वअस्स जं सअं ण कदं दोहलदाणं देवीए
एत्थ ⁴जाणसि किं कारणं ।

यथा । तुवं ⁵जाणसि ।

विदूषकः । भणामि जदि देवो ण कुप्पदि ।

यथा । को एत्थ रोसावसरो । मण । उम्मुदिदा जीहा ।

8 विदूषकः ।

इह जइ-वि कामिणीणं सुन्देरं धरइ अवअवाण सिरी ।

अहिदेवएँ-व्व णिवसइ तइ-वि हु तारुणणएँ तीए ॥४८॥

यथा । मुण्णिदो-दे अहिप्पाओ । किं-पुण किं-पि भणामो ।

12 बालाओ~ होन्ति कोऊहलेण एमेव चवलचित्ताओ ।

⁶दरोल्लसिअयणीओ~ पुण धरन्ति मअरद्धअरहस्सं ॥४९॥

विदूषकः । ⁷तरुणो-वि रूअरेहारहस्सेण फुलन्ति । ण उणो

रहरहस्सं जाणन्ति ।

16 (नेपथ्ये) बैतालिकः । सुहसञ्ज्ञा मोदु देवस्स ।

लोआणं लोअणेहिं सह कमलवणं अद्धणिदं कुणन्तो

मुअन्तो तिच्चभावं सह-अ सहरिसं माणिणीमाणसेहिं ।

1. K अअअ०, W अअअ०. 2. CPNOS ठिदं, W दिइ',
3. K अचिरिअ०, W अचिरिअ०. 4. COR जाअहि, W जाअ. 5. K
अअअ, W अअअ०. 6. W दरोल्लसिअ अओअ. 7. K तरुणो, W तरुणी

मञ्जिष्टारत्तसुतच्छविकिरणचओ चकवाएकमित्तो

आदो अत्याचत्त्रयो उवह् दिणमणी पकणारिह्णपिह्णो ॥५०॥

राजा । संणिहिदो सम्म्यासमयो वट्टदि ।

विदूषकः । ¹संकेदकालो कधिदो वन्दीहिं² ।

कर्पूरमञ्जरी । सहि विअक्खणे गमिस्सं दाव । विआलो
संपत्तो ।

विदूषकः । एवं कीरदु ।

इति परिक्रम्य निष्क्रान्ताः सर्वे ।

8

द्वितीयं जवनिकान्तरम् ।

ततः प्रविशति राजा विदूषकश्च ।

राजा । (ताम् अनुसन्धाय)

दूरे किञ्चिद् चम्पअस्स कलिआ कज्जं हलिदीएँ किं
ओल्लोलाइ वि कञ्चणेण ^१गणणा का णाम जञ्चेण वि ।
लावण्णस्स णउग्गादिन्दुमहुरच्छाअस्स तस्सा पुरो
^२पच्छग्गेहि-वि केमस्स कुमुमुक्केहि* किं कारणं ॥१॥

अवि-अ

- ८ मरगअमणिगुच्छा हारलट्ठि-व्व तारा
भमरकवल्लिअन्ता मालईमालिअ-व्व ।
रहमवलिअकण्ठी तीएँ दिट्ठी वरिट्ठा
सवणपहणिविट्ठा माणमं मे पइहा ॥२॥
- १२ विदूषकः । भो वअस्स किं तुवं भज्जाजिदो ^३पइ-व्व किं-पि
किं-पि कुरुकुराअन्तो चिट्ठमि ।
राजा । वअस्स पिअं ^४सुविणअं दिट्ठं । ^५तं अणुसन्धाभि ।
विदूषकः । ता कीदिसं तं कधेदु पिअवअस्सो ।
- १६ राजा ।
जाणे पइरुहाणणा सुविणए मं केलिमज्जागदं
कन्दोद्वेण तडत्ति ताडिदुमणा हत्थन्तरे संठिदा ।
ता कोट्ठेण मए-वि झत्ति गहिदा दित्तं वरित्थले
२० तं ^६मोत्तूण गदं च तीएँ सहमा णट्ठा-खु णिदा-वि मे ॥३॥

१. W add. व to कञ्चणे २. K पच्छग्गे, W पचुग्गे. ३. R
वअ, W पिअ ४. W अविचचे. ५. W अणुसन्धाभि ६. K मोत्तूण,
W अणुसन्धा.



विदूषकः । (१वगतम्) भोदु एवं दाव । (प्रकाशम्) मो
वअस्स अज्ज मए ^१वि सुविणअं दिहं ।

राजा । (सप्रत्याशम्) ता कहिज्जदु कीदियं तं सुविणअं ।

विदूषकः । अज्ज ^२सुविणए मुरमरिमोत्ते सुत्तो म्हि ।

राजा । तदो तदो ।

विदूषकः । ता हरसिरोवरि दिण्णलीलावआए गङ्गाए पक्खा-
लिदो-म्हि तोएण ।

राजा । तदो तदो ।

विदूषकः । तदो ^३सरअसमअवरिसिणा जलहरेण जहिच्छं पीदो-म्हि ।

राजा । अञ्छरिअं अञ्छरिअं । तदो तदो ।

विदूषकः । तदो चित्ताणक्खत्तगदे ^४भअवदि मत्तण्ढे तम्बवण्णी-
णदीसंगमे समुहं गदो सो महामेदो । जाणे अहं पि तस्स

गम्भठिदो गच्छामि ।

राजा । तदो तदो ।

विदूषकः । तदो तर्हि सो थूलजलविन्दूहिं वरिसिदुं पअट्ठो ।

अहं-च रअणावरसुत्तिहिं मुत्तासुत्तिणामवेआहिं तो समुप्फाडिअ
जलविन्दूहिं पीदो । ताणं-च दसमासप्यमाणो मुक्ताहलो

मविअ गम्भे संठिदो ।

राजा । तदो तदो ।

1. VV om. वि. 2. VV विमवए. 3. K •वरिदि•, W •वरदि•.

4. K लअवदि लण्णं, W लअव लण्णं.

विदूषकः ।

तदो ¹चउस्सठिसु सुत्तिसु ठिदो घणम्भुविन्दू जिदवंसरोअणो ।

सुवत्तुलं णिच्चलमच्छमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥४॥

4 तदो सो-इं अत्ताणं ताणं गम्भगदं मुत्ताहलत्तणेण मण्णेमि ।

राजा । तदो तदो ।

विदूषकः । तदो पग्णिदिकाले समुदाओ कइठिदाओ ताओ

सुत्तिओ फाठिदाओ । अइ ²चदुस्सठिसुत्ताहलत्तणं गदो ठिदो ।

8 ³कीदो च एकेण सेट्ठिणा सुवण्णलक्खं ⁴देइअ ।

राजा । अहो विचित्तदा सुविणअस्स । तदो तदो ।

विदूषकः । ⁵तदो तेण आणिअ वेअडिअं विद्धाविदा मोत्तिआ ।

मम-वि ईसीसि वेअणा ससुप्पण्णा ।

12 राजा । ⁶तदो तदो ।

विदूषकः ।

तेणं च ⁶मुत्ताहलमण्डलेणं एकेकदाए दसमामिएणं ।

एक्कावली लट्ठिकमेण ⁷गुच्छा सा संठिदा कोटिसुवण्णमुत्त ॥५॥

16 राजा । तदो तदो ।

विदूषकः । तदो तं करणिहआए कदुअ साअरदत्तो गदो

पच्चालाहिवस्स सिरिवज्जाउहस्स णअरं कण्णउज्जं णाम ।

तदो सा किकिणीदा कोडीए सुवण्णस्स ।

20 राजा । तदो तदो ।

1. K चउस्सठि, W चउसठि. 2. K चदुस्सठि, W चदुसठि. 3. K कीदो, W कीदी. 4. K देइअ, W देइ. 5. W om. this sentence. 6. K मससुप्पण, W मससुवेण. 7. K गुच्छा, W गुच्चा.

विदूषकः । तदो-अ

¹दददूण योरत्यणतुक्किमाणं एकावलीए तह चक्किमाणं ।
सा तेण दिण्णा दइआएँ कण्ठे रज्जन्ति छेआ समसंगमम्मि ॥६॥

अवि-अ

²णहयहलिदजोण्हाणिग्भरे रच्चिमज्जे
³कुसुमसरपहारत्ताससंमीलिदाणं ।
णिहुवणपरिरम्भे णिग्भरुत्तुक्कीण-
त्यणकलसणिवेसा पीडिदो-हं विवुद्धो ॥७॥

राजा । (किञ्चिद् विहस्य विचिन्त्य)

⁴सुविणअमेणमसच्चं तं दिट्ठं मेणुमन्धमाणस्स ।
पडिसुविणएण तस्म विणिवारणं तुह अभिप्पाओ ॥८॥

विदूषकः । भट्टो ठक्कुरो लुहाकिलन्तो वम्भणो अविणीद-
हिअआ पालरण्डा विरहिदो-अ माणुमो मणोरहमोदएहिं अत्ताणं
⁵विडम्बेदि । अवि-अ पुच्छामि वअस्सं कस्स एस पहावो ।

राजा । पेम्मस्स ।

विदूषकः । ओ देवीगदे पणअप्परूढे-वि⁶ पेम्मे किं-णु कप्पूरमअरिं
⁸सच्चक्कवित्थारिअलोअणो पिअन्तो विअ पलोएसि । किं तत्तो
परिहीअमाणगुणा देवी ।

राजा । मा एवं भण

1. K ददूण, W ससूण. 2. W *पहलिद*. 3. K *सर
पहारत्तास*, W *सरपत्तास*. 4. See Note. 5. K वृद्धा, W वृद्ध*,
6. K विडम्बेदि, W विडम्बेदि, 7. W *पुच्छामि वि*, 8. K *वित्थारिअ*,
W *वित्थारिअ*.

कीए वि संपहदि कस्स-वि पेम्मगण्ठी

एमेअ इत्थ ण-हु कारणमत्थि रूअं ।

अङ्गसणं पुणु महिज्जदि जं तहिं पि

4 तं दिज्जए पिसुणलोअमुहेसु मुहा ॥९॥

विदूषकः । भो वज्रस्स 'किं पुण एदं पेम्मं-ति भणदि ।

राजा । अण्णोण्णमिलिदस्स मिहुणस्स भअरद्धमामणे पणअ-
परुद्धिअअगण्ठिं 'पेम्मं-ति उहत्ता भणन्ति ।

8 विदूषकः । कीदिसो सो ।

राजा ।

जरिंस विअप्पघडणाइकलङ्गमुक्को

अन्तो मणम्मि सरलत्तणमेइ भावो ।

3 ऐहेकअस्स एसरन्तरसप्पवाहो

12 सिङ्गारवइदिअमणोहवदिण्णसारो ॥१०॥

विदूषकः । कथं १विअ सो लन्धीअदि ।

राजा ।

आणं सहाअएसरन्तसलोददिही

पेरन्तलुण्ठिअमणाण परोपरेण ।

16

5 वइदन्तवम्महविइण्णरमप्पसारो

ताणं पक्कामइ लहु-वि स ६चिसमेओ ॥११॥

1. K वि लध, W एउ वि, 2. K एअ, W वेअ, 3. W इअअअअ, 4. K विअ, W वि अ, 5. K ०विअ०, W ०विअ०, 6. K ०विओ, W ०विओ.

विकृष्टः ।

अन्ताणिविडमणविन्ममडम्बरो जो

सो भण्णए ¹मअणमण्डणमेन्थ पेम्मं ।

दुल्लक्खअं-पि पअडेइ जणो जअम्भि

तं जाणिमो सुवहुलं ²मअणेन्दजालं ॥१२॥

किञ्च यदि चित्तगदं पेम्मं अणुराअं उप्पादेदि ता किं
किज्जदि मण्डणाडम्बरविडम्बणाए ।

राजा । वअस्स सअं इणं ।

किं मेहलावलअसेहरणेउरेहिं

किं चन्निमाएँ किमु ³मण्डणडम्बरेहिं ।

तं अण्णमत्थि इह किं-पि णिअम्बिणीणं

जेणं लहन्ति सुहअत्तणमञ्जरीओ ॥१३॥

किं गेअणट्टविहिणा किमु वारुणीए

धूवेण किं ⁴अगुरुणो किमु कुइकुमेण ।

मिडुत्तणे ⁵महिअलम्भि ण किंपि अण्णं

⁶रुद्धिस्स अत्थि सरिसं पुणु माणुमस्स ॥१४॥

अवि-अ

जा चक्खवट्ठिपरिणी जणगेहिणी जा

पेम्मम्भि ताण ण तिलं-पि विसेसलम्भो ।

1. K = मिथ, W = मिथ, 2. K = मिथ, W = मिथ, 3. K = मिथ, W = मिथ, 4. K = मिथ, W = मिथ, 5. K = मिथ, W = मिथ, 6. K = मिथ, W = मिथ.

१जाणे सिरीए जइ २किज्जदि को-वि भेदो
माणिकभूमणपिअंसणकुइकुमेहिं ॥१५॥

किं लोअणेहिं तरलेहिं किमाणणेण
४ चन्दोवमेण सिहिणेहिं किमुण्णएहिं ।

ता किं-पि अण्णमिह भूवलए णिमित्तं
जेणक्कणाओं हिअआओं ण उत्तरन्ति ॥१६॥

विदूषकः । एवं नेदं । किं पुन अण्णं पि मे कषेमु जं
८ कुमारत्तणे माणुसस्स ण मणोज्जं २तस्स-वि तारुण्णएण किं-पि
चक्कत्तणं ४चडदि ।

राजा । णूणं दुवे इह पआवइणो ५जअम्मि
जे देहणिम्मवणजोश्वणदाणदक्खत्ता ।

१२ एक्को घडेइ पटमं कुमगीणमङ्गं
कण्हारिऊण पअडेइ पुणो दुईओ ॥१७॥

तेज-अ

६समणिवलअकञ्चीणेउरा वेसलच्छी
मरगअमणिमाला गोरिआ हारलद्धी ।

१६ हिअअहरणमन्तं जोव्वणं कामिणीणं
जअइ मअणकण्डं छट्ठअं लट्ठअं-च ॥१८॥

१. K जाणे सिरीए, W जाणे सिरीए. २. K किज्जदि को वि, W किज्जदि को र. ३. W तस्स-वि, ४. K चडदि, W चडदि. ५. K जअम्मि, W जअम्मि. ६. K समणिव, W समणिव.

अदो-अ

अङ्गं लावण्यपुष्पं सवणपरिमरे लोअणे ¹फारतारे

²वच्छं थोरत्थणिहं तिवलिवलइअं मुट्ठिगेज्झं-च मज्झं ।

चक्काआरो निअम्बो तरुणिमसमए किं पुं³ अण्णेण कज्जं

पञ्चेहिं चेअ बाला मअणजअमहावेजअन्तीओ⁴ होन्ति ॥१९॥

(नेपप्ये) सहि कुरङ्गीए इमिणा सिसिरोवआरेण ⁵णलिणि-ब्ब
कामं किलिस्सामि ।

विस-ब्ब विसकन्दली विसहर-ब्ब हारच्छडा

वअस्समिव अत्तणो किरदि तालविन्ताणिलो ।

तहा-अ करणिग्गअं जलइ जन्तधाराजलं

ण चन्दणमहोसहं हरइ देहदाहं-च मे ॥२०॥

विदूषकः । मुदं पिअवअस्सेण । भरिआ कण्णा पीऊस-

गण्डूसेण । ता किं अज-वि उवेक्खीअदि घणधम्मेण ⁶किल-

म्मन्ती मुणालिआ, ⁷गाढकडिअदूसहेण सलिलेण ⁸सिञ्चिज्जन्ती

केलिकुसुमपुत्तलिआ, छम्मा मिअमुत्तिआणं तहत्ति फुट्ठन्ती एक्का-

वली, गण्ठीवण्णअकेआरिआ लूडिज्जन्ती गन्धहरिणिएहिं । ता

सच्चं सुविणअं ते ⁹सम्पण्णं । एहि पविसम्ह । ¹⁰उन्मिज्जदु

मअरद्धअपडाअं । पअट्ठदु कण्णकुहरम्मि ¹¹पञ्चमहुङ्काराणं

रिञ्छोली । थक्कन्तु बाहप्पवाहा । मन्यरिज्जन्तु णीसासप्पसवा ।

लहदु लावण्यं पुणो णवभावं ।

1. K वाप., W वार., 2. K वच्छं, W वम्, 3. K व, W

व. 4. See Note, 5. K वलिणी, W ताविणी, 6. K विलिज्जन्ती,
W विलिज्जन्ती, 7. K गाढविह., W गाढविह., 8. K सिञ्चिज्जन्ती, W सिञ्चिज्जन्ती.

9. W om, 10. K उन्मिज्जदु, W उन्मिज्जदु, 11. K पञ्चम, W पञ्चम.

इति सडकि कोट्यादनेन ततः प्रविशति नायिका कुरङ्गिका च ।

नायिका । (सलाघ्यसम् आन्मगतम्) ¹अम्मो किं एस ²गअणङ्ग-
णेहि ³अवइण्णो पुण्णिमाहरिणङ्को । किं-वा तुष्टेण ⁴णील-
कण्ठेण णिअअदेहं लम्भिओ मणोदओ । किं-वा द्विअअस्स
दुज्जणो णअणाण सज्जणो ⁵मं सम्भावेदि । (प्रकाशम्) ⁶इदं
इन्द्रजालं पेक्खामि ।

विदूषकः । (राजान हस्ते गृहीत्वा) भोदि सचं इन्द्रजालं सम्पण्णं ।

8

नायिका लभते ।

कुरङ्गिका । सहि कप्पूरमञ्जरि अन्मुद्धानेण ⁷सम्भावेहि भट्टारअं ।

नायिका उत्थातुम् इच्छति ।

राजा । (हस्ते गृहीत्वा)

12

उट्ठिअण थणभारभङ्गुरं मा ⁸मिअङ्गमुहि भञ्ज मज्झअं ।

तुज्झ ईदिमणिवेसदंसणे लोअणाण मअणो ⁹पसीददु ॥२१॥

अवि-अ

जिस्मा पुरो हरदि णो हरिआललच्छी

13

रोसाणिअं ण कणअं ण-अ चम्पआई ।

नाइ सुवण्णकुसुमेहि* विलोअणाइ

अच्चेमि जेहि* हरिणच्छि तुमंसि दिट्ठा ॥२२॥

1. W चययं, 2. W चययमचिदि, 3. W चययको हरिचयं,

4. K चोचयको, W चोचयको, 5. W om, 6. W om, 7. K

श्चि, W चोचय, 8. See Note, 9. NOR चोचय, W चोचय.

विदूरकः । गन्धहरवामेण सेअसल्लिसित्तगत्ता संभूदा ¹तत्त-
भोदी कप्पूरमञ्जरी । सिचअञ्चलेण ²विज्जिस्सं दाव । (तथा
कुर्वन्) हा हा कहं वरिल्लञ्चलेण णिव्वाणो पदीवो । (विचिन्त्य
स्वगतम्) ³लीलुज्जाणं ज्जेव गच्छम्ह । (प्रकाशम्) भो अन्धार-
पणञ्चिदं वट्टदि । ता णिकमम्ह सुरत्तामुहेण ज्जेव ⁴पमदुज्जाणं
दाव ।

सर्वे निष्क्रमण नाटयन्ति ।

राजा । (कर्पूरमञ्जरीं करे गृहीत्वा)

मज्झ हत्थिदपाणिपल्ला ईमिसञ्चरणचन्धुरा भव ।

जं चिराअ कलहंसमण्डली भोदु केलिगमणम्मि दूहवा ॥२३॥

(स्पर्शमुखम् अभिनीय)

जे णवस्स तउसस्स कण्ठआ जे ⁵कदम्बकुसुमस्स केसरा ।

अज्ज तुज्झ करफंससक्खिणो ते हवन्तु णणु णिज्जिआ धुव्वं ॥

(नेपथ्ये) वेतालिकः ।

⁶सुहाणुबन्धणो भोदु देवस्स चन्दुज्जोओ

भूगोळे तिमिराणुबन्धमलिणे भूमीहरे-व्व डिदे

सञ्जादा णवभुञ्जपिअरमुही जोण्हाएँ पुव्वा दिसा ।

मुचन्तो ⁷मुचुकुन्दकेसरसिहासोहाणुकारे करे

चन्दो एककलाकमेण-अ गदो सम्पुण्णविम्बत्तणं ॥२५॥

अवि-अ

1. PN तत्त०, IV तदी०. 2. W वज्जिस्सं, SV वीज्जिस्सं 3. K
•जाव०, IV जावि०. 4. K पमद०, IV पमदु०. 5. K •कुसुम०, IV
•कुसुम०. 6. W सुहाण०, K सुहावि०. 7. K •केसर०, IV •केसरि०.

अकुङ्कुमचन्दणं ¹दसदिसावहूमण्डणं

अकङ्कणमकुण्डलं भुवणमण्डलीभूषणं ।

असोसणममोहणं मअरलञ्छणस्माउहं

4 मिअङ्ककिरणावली णहअलम्भि पुर्जाअदि ॥१६॥

विदूरकः । एसा कञ्चणचण्डेण वर्णिदा ²चन्दुओअलच्छी ।

ता संपदं माणिक्कचण्डस्सावसरो ।

(नेपथ्ये) द्वितीयो वन्दी ।

8 इज्झन्तागुरुधूववट्टिवलआ दिअन्तर्दीवुअला

लम्बिअन्तविचित्तमोत्तिअलदा मुचन्तपारावआ ।

सअिअन्तमणोज्जकेल्लिमअणा ³जम्पन्तदूर्इसआ

सेज्जुच्छत्तवलन्तमाणिणिजणा वट्टन्ति सेज्जाहरा ॥२७॥

12 अवि-अ

देन्ता कप्पूरपूरञ्चुरणमिव दिमासुन्दरीणं मुहेगुं

लण्हं जोण्हं किरन्ता भुअणजणमणाणन्दणं चन्दणं-च ।

जुण्णं कन्दप्पकन्दं तिहुअणकलणाकन्दलिलं कुणन्तो

16 जादा एणक्कपादा ⁴ससअजलहरुम्मुक्कधाराणुकारा ॥२८॥

विदूरकः । दिसअवअसो णहसरहंसो ।

णिहुअणकन्दो वट्टइ चन्दो ॥२९॥

कुरङ्गिका । ससिहररईअ मरट्टो माणिणिमाणघरट्टो ।

20 णवचम्पअकोअण्हो मअणो जअइ पचण्हो ॥३०॥

1. K. •वह• W. •वह•, 2. K. •जोषण्णो, W. •जोषण्णो

3. K. जम्पन्त, W. जम्पन्त, 4. K. •ससअजलहरुम्मुक्कधाराणुकारा, W. •ससअजलहरुम्मुक्कधाराणुकारा

(कर्पूरमञ्जरी प्रति) पिअसहि तए कदं चन्दवण्णणं महाराअस्स
पुरदो पढिस्सं ।

कर्पूरमञ्जरी लज्जते । कुरङ्गिका पठति ।

मण्डले ससहरस्स गोरए दन्तपञ्जरविलासचोरए ।

4

भादि लब्धणमओ ¹फुरन्तओ केलिकोइलनुलं धरन्तओ ॥

राजा । अहो कर्पूरमञ्जरीए अहिणवअत्थदंसणं उत्तिविचित्त-
तणं रमणीओ रसणिस्सन्दो-अ । (ता प्रति)

मा कर्हि-पि वअणेण ²विन्भमो होदि इत्ति तुह णूणमिन्दुणा ।

8

लब्धणच्छलमसीविसेसओ पेच्छ विम्बवलए णिए कदो ॥३२॥

किं च

पण्डुरंगि जइ रअए मुहं कोमलन्नि खडिआरसेण दे ।

दिज्जए पुण कवोलकज्जलं ता लहेज्ज ससिणो ³विडम्भणं ॥३३॥

12

(चन्द्रम् उद्दिश्य)

मुक्कसङ्गं हरिणङ्ग किं तुवं सुन्दरीपरिसरे हिण्डसि ।

तुज्ज विम्बपरिपण्डुरत्तणं पेच्छ दिण्णमिमिणा मुहेण दे ⁴ ॥३४॥

नेरप्ये कलकलः । सर्वे आकर्णितकेन

16

राजा । किं पुण एस महाकोलाहलो ।

कर्पूरमञ्जरी । (ससाध्वसा) पिअसहि एदं अवगमिअ आगच्छ ।

1. K कुरन्तओ, W कुरन्तओ, 2. K विन्भमो, W विन्भमो, 3.
K विडं, W विडं, 4. K इ, W त.

विदूषकः । देवीए पिअवअस्सस्स वज्जणाकदं अवगमिअ
आअच्छदि । ता कुज्जवामणकिराअवरिसवरसोविदल्लाणं एस
इल्लोलो ।

- ४ कर्मरमञ्जरी । ता मं पेसेदु महाराओ जेण ज्जेव इहागदा-वि ण
जाणीआमि । सुरक्कामुहेण पविसिअ १रक्खाधरं गच्छामि जह
देवी महाराएण सह संगमं ण जाणादि^१ ।

इति निष्क्रान्ताः सर्वे ।

५

तृतीय अवनिकान्तरम् ।

१. K add, W del, 2. W add, राजा एवं कुचमर, 3. K
अवनिका, W अवनिका,



ततः प्रविशति राजा विदूषकश्च ।

राजा । अहो गाढअगे अम्ह-गिम्हो । अहो पवलो मलअ
पयणो । ता कहं सहिदव्वो । जदो

इह कुसुममेरुगोअगणं इदमुभयं-पि हु ^१दुसहं-ति मण्णे ।
जग्दरविकसालिदो-अ कालो मुहअजणेण पिण्ण विप्यलम्भो ॥१॥
विदूषकः । एक्के वम्महवहणिज्जा अण्णे तावमोमणिज्जा । अम्हा-
गिमो जणो ण कामस्स वहणिज्जो ण तावस्स मोमणिज्जो ।

(नेपथ्ये)

शुकः । किं ^२णु खु दे समन्तुप्पाडिअचूडिअं सीसं करइम्मं ।

राजा । (विहस्य) वअस्म लीलावणमच्छन्दचारिणा केलीसूण
किं मणिअं ।

विदूषकः । (सक्रोधम्) आ दामीण् पुन मुल्लअकरणजुगो-मि ।

(नेपथ्ये)

सञ्चं तुम्हारिसाहितो संभावीअदि जदि ण मे ^३होन्ति पक्खा-
वलीओ ।

१. दुसहं, W पुनप २. K न. W न ३. K होन्ति, W
पुनीत्तप.

राजा । कहं उद्गीणो विअ । (विदूषक प्रति)

णिसा तलिणवित्थरा तह दिणेषु वडढत्तणं

समी लहइ खण्डणं तह अखण्डधिम्मो रई ।

णिदाहदिअसेसु ^१विप्फुरइ जस्म एस क्कमो

कहं ण स विही तदो ^२खुरसिहाहि ^३खण्डिजइ ॥२॥

किं च णिउणं सेवणिज्जो जदि ^४मुहअसंगमो भोदि । जदो

मज्झण्हे सिरिखण्डपङ्ककलणा आ संशमोलंमुअं

लीलामज्जणमा ^५पओसममअं साअं सुरा सअिला ।

गिम्हे पच्छिमजामिणीणिदुवणं जं किं-पि पञ्चेसुणो

^६एदे पञ्चसिलीमुहा विजइणो सेमा मरा जज्जरा ॥३॥

विदूषकः । मा एवं भण ।

^७पण्डुच्छविच्छुरिदणाअलदादलाणं

^८साहारतेलपरिपेमलपोप्फलाणं^९ ।

काप्पूरपंसुपरिवामिदचन्दणाणं

अहं णिदाहदिवमाण वअस्म भोदु ॥४॥

10 राजा । इदं पुण एत्थ रमणिज्जं ।

सपञ्चमतरङ्गिणो सवणमीअला वेणवो

समं सिमिरवारिणा वअणमीला वारुणी ।

1. विप्फुरइ, W विफुरइ, 2 K *सिहाहि, W *सिहाहि

3. K खण्डिजइ, W खण्डिजइ, 4 K मुहअसंगमो W मुहअसंगमो.

5. K पओसम, W वओसम. 6 NORSTU एदे W एदे. 7 K

पण्डुच्छवि, W पण्डुच्छवि, 8. K साहार, W लहार, 9. K *पीप्फुल्लानं,

W *पुष्पलानं.

सचन्दणघणत्थणी ¹सअणमीअला कामिणी
णिदाहदिवसोमहं भण ण सीअलं कस्स-वि ॥५॥

अवि-अ

²लीलुत्तंसे मिरीमं सिहिणपरिमरे सिण्धुवाराण हारो
अङ्गे ओलं वरिलं रमणपणइणी मेहला उप्पलेहिं ।
दोमुं दोकन्दलीमुं णवचिसयलआ कामविओ ³मणोज्जो
⁴तावातङ्गेकतन्तं महुसमअगदे एस वेसो-वलाणं ॥६॥

विदूषकः । अहं पुण भणामि

मज्झण्हसण्हघणचन्दणपङ्किलाणं
साअं णिवेसिअणिरन्तरमज्जणाणं ।
सामामु वीअणवारिकणुक्खिदाणं
दासत्तणं कुणादि पखसरो ⁵वहूणं ॥७॥

राजा । (स्मरणम् अभिनीय)

⁶पच्चग्गं णवरूवमङ्गिघडणरम्भे जणे संगमं
⁷जाणं ताणं खणं-व रत्तिदिअहा गच्छन्ति दीहा अवि ।
जाणं ते-अ मणं-पि देन्ति रहं चित्तस्स सन्ताविणो
ताणं जन्ति मणोरहेक्कजणणा मासोवमा वासरा ॥८॥

(विदूषकं प्रति) अवि-अ अत्थि तग्गदा का-वि वत्ता ।

1. PNR सचच०, W साचच०. 2. K लीलु०, W लीलो०. 3 W मणोज्जो. 4. K अङ्गे०, W अङ्गि०. 5. K वहूणं, W वडूणं. 6. K पच्चग्गं, W पच्चग्गं. 7. जाणं ताणं etc, W मङ्कताय मङ्कताय
इति वदता ते वन जणोइयो

विदूषकः । अत्रिय । सुणदु वजस्म । कहेमि^१ सुहामिअं ते ।
जा सा कप्पूरमञ्जरीए रक्खवाभवणे सुरह्हा दिण्णा सा देवीए दिट्ठा ।
राजा । तदो तदो ।

विदूषकः । तदो सुरङ्गदुआरं पिहलमिलासखाणं गिरन्धं करिअ
णिचद्धं । अण्णं च अण्णमेणा कलिङ्गमेणा काममेणा वसन्तमेणा
विन्मममेण-ति पञ्च चामरधारिणीओ सेण ति णामधेआ ।
फरक्किदफरआ करवालहत्था महचारणीओ कारामन्दिरस्स
रक्खाणिमित्तं पूर्वदिमाए णिउत्ताओ । अण्णलेहा चन्दणलेहा
चित्तलेहा २मिअङ्गलेहा विन्ममलेह ति णामधेआओ पञ्च मेरन्धीओ
पुंविदमिलिमुहधणुहत्था^३ दक्खिणदिसाए णिवेमिदाओ ।
कुन्दमाला चन्दमाला चन्दणमाला मङ्गलमाला काखणमाल-ति
णामधेआओ तह कलिदकुन्तहत्थाओ तम्बोलकरणडवाहिणीओ
पच्छिमादिमाए ठविदाओ । अण्णकेली बक्करकेली सुन्दरकेलि
राअकेली कन्दप्पकेलीणामधेआओ ४ फडअचक्कवेलणाविज्जुरिल्ला
मव्वणपालीओ^५ उत्तरदिमाए आढत्ताओ । ताणं पि पुण मज्जे
मन्दरवदी कल्लोलवदी तरंगवदी मदिरावदी केलिवदी-ति
णामधेआओ कणअवेत्तदण्डहत्थाओ सुहासिअपडिआओ
^६अज्झक्खीकदाओ ।

राजा । अहो देवोए सामग्री अन्तेउरोचिदा ।

1. K रुक्मिणि, W रुक्मिणि. 12. W, adds रुक्म after
 नामनेषा 2. K निरुहः, W निरुहः. W add. निरुहमनह रुक्मिणीश्रीषा.
 4. OR रुक्मिणीश्रीषाविष्णुविष्णु, W रुक्मिणीश्रीषाविष्णु विष्णुविष्णुविष्णु.
 42. W, adds रुक्मिणीश्रीषा after *पानोषो 5. K रुक्मिणी, W रुक्मिणी.

विदूषकः । एमा देवीए मागङ्गिआ णाम मही किमपि विण्ण-
विदुं पेसिदा ।

ततः प्रविशति सारङ्गिका ।

सारङ्गिका । जअदु जअदु महारागअ । भट्टारकं देवी विण्णवेदि 4
अअ वडसावितीमहुमवावअरणाइं केलिविमाणं आरुहिअ देवेण
पेक्खिदब्बाइं ति ।

राजा । जं आदिसदि देवी ।

चेटी निष्क्रान्ता । उभे प्रामादाचिरोदण नाटयतः ।

8

ततः प्रविशति चर्चरी ।

विदूषकः ।

मुत्ताहलिलाहरणोच्चआओ लासावमाणे तलिणंमुआओ ।
२सिञ्चन्ति अण्णोण्णमिमीओ पेच्छ जन्तजलेणं मणिमाइणेहिं ॥९ 12

इदो-अ

परिन्भमन्तीओ विचित्तबन्धं इमाओ दोसोलह णच्चणीओ ।
खेलन्ति तालाणुगदप्पआओ तुहङ्गणे दीसदि दण्डरासो ॥१०॥
समंमसीमा समवाहुहत्था रेहाविमुद्धा अवरआओ देन्ति । 16
पंतीहिं दोहिं लअतालबन्धं परोप्परं माहिमुही चलन्ति ॥११॥
मोत्तूण अण्णा मणिवारआई जन्तेहि धारासलिलं मिवन्ति ।
पडन्ति ताओ मदिआणमङ्गे २मणोभुवो वारुणवाणचङ्गा ॥१२॥

1. K एकस्मिदब्बाइंति, V विक्खिदब्बाइंति 2. K सिञ्चन्ति, V
किञ्चिन्ति. 3. K •सुपी, V •सुवा.

- इसा मसीकअलकालकाभा तिकण्डचावाओ विलासिणीओ ।
 १ पुलिन्दरूवेण जणस्स हासं समोरपिच्छाहग्णा कुणन्ति ॥१३॥
 हत्थे २ महामंसवलीधराओ हुंकारफेकाररवा रउदा ।
 ४ ३ णिसांअरीणं पडिसीमएहिं अण्णा मसाणाभिणअ कुणन्ति ॥१४॥
 का वि वाइदकरालहुडुका मन्दमदल्लएण मिअन्छि ।
 ४ दोल्लदाहिं पेगिवाडिचलार्हिं चल्लिकम्मकरणस्मि पअट्टा ॥१५॥
 किक्किणिकदरणञ्जणसदं कण्ठगीदिलअजन्तिदतालं ।
 ४ जोइणीवलअणच्चणकेलिं तालणेउररवा विरअन्ति ॥१६॥
 कोदुहलवसजहमवेमा वेणुवादणपरा अवराओ ।
 कालवेसवसभामिअलोआ ओमरन्ति पणमन्ति हसन्ति ॥१७॥

प्रविषय

- 12 सारङ्गिका । (पुष्टे विलोक्य) एम महाराओ मरगदपुत्रादो कअली-
 घरअं अणुपविट्ठो । ता देवीए विण्णविदं विण्णवेमि ।
 (उपसृत्य) जअदु जअदु भट्टा । देवी! विण्णवेदि जधा
 साअंसमए तुम्हे परिणाविदव्य ति ।
 16 विदूषकः । भोदि किं एदं अकण्डकुम्हण्डपडणं ।
 राजा । सागङ्गिए सविन्धरं कहेसु किं ण्णेदं-ति ।
 सारङ्गिका । एदं विण्णवीअदि । अदिकन्तचउदमीदिअसे
 देवीए पोम्मराअमाणिकमअं गोरिं कदुअ भइरवाणन्दस्स पासे

1. K •कवेच W •कवेच. 2. K •अराओ, W चरीची 3. K
 •चरीच, W •अरोहि. 4. दोल्लदाहिं, W मल्लदाहि

पडिद्धाविदा¹ । मअं च दिक्खा² गहिदा । तदा ताए विण्णत्तो
जोईसरो गुरुदक्खिणाणिमित्तं । भणिदं च तेण । जदि अवस्मं
दक्खिणा दाअव्वं ता³ एमा दीअदु । तदो देवीए विण्णत्तं जं
आदिसदि⁴ मअवं तं काअव्वं । पुण उल्लविदं-च तेण । अत्थि 4
एत्थ लाडदेसम्मि चण्डमेणो णाम राआ । तस्स दुहिदा घणसार-
मञ्जरी ति । सा देवण्णएहिं आइहा चक्खवट्ठिधरिणी भविस्मदि-
त्ति । तदो सा⁵ महाराएण पणिणाविदव्वा जेण गुरुस्स दक्खिणा
दिण्णा भविस्सदि । भत्ता-वि चक्खवट्ठि कदो होदि । तदो 8
देवीए विहसिअ भणिदं जं आणवेदि भअवं तं कीरदि । अहं
च विण्णविदुं पेसिदा । गुरुस्स गुरुदक्खिणा सा⁶ दिण्णा ।
विदूयकः । (विहस्य) ता उवक्खाणं एदं । सीसे सप्पो
देसन्तरे वेजो । इह अज्ज विवाहो । लाडदेसे घणमारमञ्जरी । 12
राजा । किं⁷ ते भइरवाणन्दस्स पहावो परोक्खो ।
सारङ्गिका । देवीए कारिदे पमदुआणम्म मज्झट्ठिदे वडतरुमूले
चामुण्डाअदणे¹⁰ भइरवाणन्दो¹¹ देवीए समं आगमिस्मदि ।
अग्गदो-अ दक्खिणाविहिदो केअईलदाहए विवाहो भविस्मदि । 16
ता इह जेव देवेण गन्तव्वं । (इति परिक्रम्य निष्क्रान्ता)
राजा । (वाक्य) वअस्म¹² सव्वं एदं भइरवाणन्दस्स
विअम्भिदं-ति तक्कमि ।

1. K पडि०, W पदि०. 2. K गहिदा, W गदोहा. 3. K
एसा होअदु, W एसाहोअदु. 4. W om. 5. K देवचएहि, W
देवच एहि. 6. K महाराए, W महाराएण. 7. K तदो, W ता. 8. K
दिवा W om. 9. N ते, K ते. 10. P चाअदणे, W चाअदण.
11. K देवीए समं, W देवी. 12. K सव्वं, सव्व.

विदूषकः । एवं नेदं । ण-हु मअलञ्छणमन्तरेण अण्णो मिअङ्क-
मणिपुत्तलिअं । पज्जगवेदि । ण-हु मअममर्माग्मन्तरेण मेहान्निआ
कुसुमुक्कर वा किरेदि ।

4 (पविष्य) भैरवानन्दः । इअं मा वडनरुमूलं णिकन्तस्स सुरङ्गा-
दुवारस्स ३पिधाने चामुण्डा । (ता चामुण्डा इत्थेन प्रणम्य)

कप्पन्तकेलिभवणे कालस्स १अमुगण रुहिरमुग्गपुरं ।

जअइ पिअन्ती काली परमेठी कवालचमण ॥१८॥

8 (प्रविश्यापविश्य च) अत्र-वि ण णिगच्छदि सुरङ्गादुवारेण
कप्पूरमञ्जरी ।

ततः प्रविशति सुरङ्गाद्वारोद्घाटननाटितकेन कर्पूरमञ्जरी ।

कप्पूरमञ्जरी । भअवं पणमिज्जमि ।

12 भैरवानन्दः । पुत्ति इच्छिअं वरं लह । इइ अय उपविस ।
कर्पूरमञ्जरी २उपविशति ।

भैरवानन्दः । (स्वगतम्) अत्र-वि ण एदि देवी ।

प्रविष्य

16 राज्ञी । (परिक्रम्य पुरे पिल्लोक्य च) अए इअं मअवदी चामुण्डा ।
(प्रणम्यावलोक्य च) अथ इअं कप्पूरमञ्जरी । ता किं नेदं ।

भैरवानन्द प्रति) इदं विण्णवीअदि णिअभवणे विवाहसामार्गि
कदुअ आगद-म्हि । तदो तं मेण्हिअ आगमिस्सं ।

20 भैरवानन्दः । वन्हे एवं कीरदु । राज्ञी न्यावृत्त्य परिक्रामति ।

1. K पञ्चवारेदि, ११ पञ्चवेदि 2 K पिधाने, १४ विधाने

3. १४ पुराण च. 4 K उपविशति, १४ तथा कृत्वा 5 K इदं, १४ इदं

भैरवानन्दः । (विदस्व स्वगतम्) इअं कप्पूरमञ्जरीधरं अण्णोमिदुं
गदा¹ । (प्रकाश) पुनि कप्पूरमञ्जरी मुरह्हादुवारेण अेव
तुरिदपदं गदुअ णिअभवणे चिदु । देवीए आगमणे पुणो
२आगन्तच्चं । ³कप्पूरमञ्जरी तथा करोति । 4

राज्ञी । इदं रक्खाधरं । (प्रविश्यावलोक्य न १स्वगतम्) अए इअं
कप्पूरमञ्जरी । सा का-वि मारिक्खवा दिहा । ⁵(प्रकाश)
वच्छे कप्पूरमञ्जरी कीदिमं ते मरीरं । (भाकाशे) किं भणमि
सिरे वेअणा ⁶ममुप्पण ति । (स्वगतम्) ता पुणो गमिस्सं । 8
(प्रविश्य पार्श्वोपत्यवलोक्य) हला सहीओ विवाहोअरणाइ लहुं
७गेण्हिअ आगच्छथ । (इति परिक्रामति)

प्रविश्य कप्पूरमञ्जरी तथैवास्ते ।

राज्ञी । (पुनरेववलोक्य) इअं कप्पूरमञ्जरी ।

12

भैरवानन्दः । वच्छे विन्धमलेहे आणीदाइं विवाहोवअरणाइं ।

राज्ञी । अथ इं । किं पुण घणसारमञ्जरीसमुचिदाइं आहरणाइं
वीसरिआइं । ता पुणो गमिस्सं ।

भैरवानन्दः । एवं भोदु । राज्ञी निष्कामति नाटितकेन ।

16

भैरवानन्दः । कप्पूरमञ्जरी तं अेव कीरदु ।

कप्पूरमञ्जरी निष्क्रान्ता ।

राज्ञी । (रक्षाग्रहप्रवेश नाटयति । कप्पूरमञ्जरी दृष्ट्वा) अए ⁹सारि-
कखण विडम्बिदो-म्हि । (स्वगत) क्षाणविमाणेण णिविग्घं 20

1. W add. इति निष्क्रान्ता । 2. K चारुजल, W चारुजल

3. K कर्पूर-करीति, W कर्पूर- । अं कर्पूर-काकरीति । निष्क्रान्ता ।

4. W om. 5. K प्रकाश, W om. 6. W om. 7. W राज्ञी

8. K मरिक्ख, W मरिक्ख 9. K सारिक्ख, W सारिक्ख

परिमरे अप्पणो ते ¹आणेदि महाजोई । (प्रकाश) जं जं
 णिवेदिद्वं ते ते लहुअं गेण्हिअ आअच्छध । चामुण्डायतन
 प्रवेशनाटितकेन तामवलोक्य) अहो मारिकम्बदा ।
 धैरवानन्दः । देवि उपक्सिमु । महाराओ आगदो त्रेव
 वट्टदि ।

4 ततः प्रविशति राजा विदूषकः कुरङ्गिका च ।

धैरवानन्दः । आमणं महाराअस्स ।

8 सर्वे दधोवितमुपविशन्ति ।

राजा । (जनान्तिकम् [']) एमा मा कर्पूरमञ्जरी । ²सरीरिणी
³मअरध्वअपाणिद्धिआ देहन्तस्मंठिदमिङ्गारमवरचावल्ल्हा दिवस-
 ससागिणी पुण्णिमाइन्दुचन्दिआ । अवि-अ गुणगणमाणिक
 मुत्तिआ ⁴रअणमई अञ्जणसलाआ । जधा अ एमा ⁵आरणकुसुम-
 णिष्फण्णा महुलच्छी । किं च

भुवणजअपडाआ रुअंगहा इमीए

जह तह णअणाणं गोअरं जस्स जादि ।

10 वसइ ⁶मअरकेऊ तस्म चित्ते विचित्ते

वलइअधणुदण्डो पुइग्गिदेहिं सेरेहिं ॥११॥

विदूषकः । (जनान्तिकम्) सच्चं कदं ताए आहाणअं । तइ

1. K आणेदि, W तमाणेदि 2. K मारिकम्बो, W लो कपूरमञ्जरी
 मारिकम्बो विमानधरको, 3. W अरहियणविद्धिआ 4. K रचयमइ, W
 मणिकम्बममम 5. () अरणकुसुमविष्फणा, W आरणकुसुमविष्फणा,
 6. K मअरकेऊ, W मअरको. 7. K तह W मअरकेऊ.



गदाए वि णावाए ण विस्ममीअदि । ¹ता तुण्हीओ चिट्ठ ।
भैरवानन्दः । वच्छे पत्तं विवाहमङ्गलमुद्दत्तं । ता महाराअस्स
किअदु तए जधोचिदप्पडिवण्णं ।

राज्ञी । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं कुरु । ६
सारङ्गिआ-वि घणसारमञ्जरीए करेदु ।

इत्युभे आयुभयोर्विवाहघटना नाटयतः ।

भैरवानन्दः । वच्छे उवज्झाओ हक्कारीअदु ।
राज्ञी । ²एसो वि उवज्झाओ अत्रकविज्जलो चिट्ठदि । ता ८
कीरदु अग्गिआरिअं ।

विदूषकः । भो वअस्स उत्तरीए गण्ठि दाइस्सं दाव । परिणेदु
महाराओ कप्पूरमञ्जरी । (इति हस्ते हस्तं प्राद्वयति क.पूरम जयाः)

३राज्ञी । (स्वगत) किं णेदं । 12

भैरवानन्दः । उवज्जाओ मुदूदुदरं भुल्लो-मि । जदो कप्पूर-
मञ्जरीए ⁴घणसारमञ्जरि-ति णामन्तरं ।

राजा । (करमादाय)

जे ⁵कण्ठआ तिउममुद्धफलेसु होन्ति 16

जे केअईकुसुमगन्धदलावलीसु ।

फेसेण ⁶णूणमिह मज्झ सरीरतुल्ला

ते सुन्दरीए बहलं पुलअंकुरिल्ला ॥३०॥

1. K तुण्हीओ विह, for W see Note 2. W add
अज्जउभ before एसो 3. W राज्ञी अवाकय्ते...विह इति अमलकम्.
4. W has अपर after मि 5. K कण्ठआ, W ह विजे, 6. () विह K गुरु

विदूषकः । भो वधस्स भामरीओ दिअन्तु । दुअवहे लाजा
खिपिअन्तु ।

भामयां नाटयति नायकः । धूमेन ध्यातुनमुन्नी
राशी सपरिवारा निष्क्रान्ताः ।
चतुर्थे अवधिकान्तरम् ।

1. We add कर्णाचं पद्यम् परोक्षोदा कर्पूरमञ्जरी and the Southern
ms., add the following :

जे व धे

वैतालिकः । सुहाअ भोदु विवाहमहमवो देवस्स ।

अं मूढं निमिमं णवं च पणमं जे पारिभइदुमा
जे दण्डा कमलाण किं च कुसुमं जं केअईसंभवं ।
सङ्गे तुम्हा कलेखरे गुणगणं लुटं बला तारिसा
रोमञ्चा कुठपुट्टकण्टअमिसा मेलन्ति णिबुद्धसा ॥

भैरवाजय्यः । अण्णं किं दे पिअं करीअदु ।

राजा । इदो वि परं किं पिअं । अदो
देवी रोसकसाअमाणमवई णो होइ सावत्तए
लुट्ठा पुण्णससङ्गमण्डलमुहो मिङ्गारसञ्जीविणी ।
सञ्जाआ अवि चक्खट्टिपअवी किं अण्णभळ्ळत्थणं
मळ्वं तुम्हा अणुगगहेण भरिअं जं माणुसे लळभइ ॥
तथापि इदं भोदु ।

अ व लो वा क्व न्

अणुदिअहं विपुत्तन्तो मणीसिज्जणसअल्लगुणविणासअरो ।
विस्सणदाअगो विरमठ कमलाकडक्खवरिसेण ॥
इति निष्क्रान्ताः वधे ।

KARPUÇRAMAÑJARI

Notes : Critical and Exegetical*

ACT. I

P. 79 l. 1. *sarassai e* (= *sarasvatya*). The Skt. word *bhadra* (= Pkt *bhadda*) requires the dative case. See Pāṇini, II. 3. 73. Hence we have preferred *sarassai e* to *sarassia*. *Kaṇḍo* (= *Kaveh*) should be taken with *sarassai e*, and the meaning of the whole expression will be, 'May the speech of the poet flourish.' Cf. *gumpha ragnāṇ vijayate*, Bālar. I. 1., *bharati kaver jayate*, Kavyaprakāśa I. 1. Others including old commentators construe *kaṇḍo* with *vasāṇḍo* and in that case the expression will mean 'May the goddess S flourish.' But such a meaning is improper, for no one need bless a goddess. Vācudeva's defence of this construction is unsatisfactory.

l. 2. *aṇṇāṇaṇṇi*—'of others too' i.e., of the lesser poets, such as the author of the play; cf. Lanman, p. 228, n3.

paṇṇaṇḍu. Southern mss read *paṇṇaṇḍu* but as they read *ppaṇṇa* and *paṇṇa* in i. 4² and v. 4¹⁰ respectively, in this case we have followed the Northern mss.

l. 3. *kiṇṇa*—an adverb to *phuridu*. It means 'to some extent' The reading *kin-ca* (= moreover, and again, further) occurring in other mss. seems to impoverish the sense. in this work Rāj. has principally used

* Reference to individual words and expressions within these Notes refer (unless otherwise mentioned) to the Harvard edition of the KM.

two rītas · Vaidarbhī and Māgadhi (= Gauḍī) with occasional sprinkling of Paucavī. Hence he says, 'May Vaidarbhi and Māgadhi styles occur to us and the Paucalika as well, to some extent.'

ph u r a d a (= *sphurata*)—'start into view', 'become manifest', 'appear clearly', 'become displayed.'

l. 4. r i d i a o l i h a n t u (= *ritih avalihantu*) 'let (them) taste the rita'. 'o-lih (= *ava-lih*)' means 'to taste'; cf. *avalohia* (= *avalohikū*) a kind of sweet thick paste (see Pāṇi saddamhanṇavo, *sub voce*). Max. and K. have divided the members of the expression as *ritas* (*ritam*) *lihantu* (let them lick the rita) much to the impoverishment of the sense.

l. 5. d ū r a m—'entirely,' 'completely'. cf. *dūram udhātupapah*, Meghadūta I. 55. It is an adv. to the three uljs. of *mohamam* and not to *namaha* as has been taken by Lanmao.

l. 6. g h a n a t ā ḍ a ṇ ā i m. The word *ghana* means here 'violent, or 'coarse' (cf. the sense of *sthūla* in the *sthūlahustavalepana*, Meghadūta I. 14). (On this point see Vātsayana, ch. vi (Sāmprayogikadhikaraṇa). The reading *thanataḍaṇām* would impoverish the sense, for *tuṭapa* according to the Kāmasāstra relates not only to *thana* (breast) but to other parts of the body as well.

l. 7. (n ā n d y a n t e) a n t r a d h ā r a h. The substitution of *sthapaka* in late mss. seems to be due to a misunderstanding of l. 12¹ 2, which stands very corrupt there. See Introduction § 35.

l. 8. s a m m o h a ṇ a s ā ṇ a. 'The destroyer of ignorance' On harms proceeding from *sammoha* see the Bhagavadgītā, II. 62. The reading *chamamoha* (= *śam-mukha*) creates difficulty, for it is not easy to explain why

of the two sons of Śiva and Parvati, only Karttikeya should be given preference. C) Laumao, Vasudeva reads *saṁha-gaṣṭha* and explains it variously.

l. 9. *d e u.* Śauraseni, it is believed, requires *dadu*. In fact mss. NODG going back probably to one are hetype read it as such. This may however be a later emendation, for in some cases all mss. read similar forms, e. g., *bolai* (ll. 2nd), *dei* (ll. 37^b), *lihu* (ll. 41^b), *janai* (lll. 11^d), *paṇḍai* (lll. 12^a, 17^d). For a discussion on such cases see Introduction § 22.

l. 11. *j a l e ṅ a m*. The plural in *jaleṅam* seems to enumber the sense noduly ; cf. ll. 30^b.

l. 12. *-s i p p i a*. It is equivalent to Skt. **ṣṣṣṣ*, instr. of **ṣṣṣṣ*, *ṣ* being nearer to Skt. than any other Pkt. this reading has been adopted against *ṣṣṣṣ* in W. For the *ṣ*. character of the metrical passages see Introduction (§§ 21, 22). *Ṣṣṣṣ* is both a small boat-shaped vessel used in *pūjā* for offering water, and a bivalve shell, which may be extended to mean conch-shell. The word occurs in NIA.

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l. 1. *k i m - p u n a*. The reading *kim-puna* seems to be wrong ; see Pischel, Grammatik § 143. Similar want of voicing of the initial unvoiced stop of the next word is to be met with in *kim-ai* (l. 1^a), *tihuanam-pi* (l. 10^a). Wooner seems to follow Sten Konow ; see 'Introduction to Pkt'. ch. iv. § 3.

l. 2. *p a v a n e n a* (*prapaṇca*).—'group', 'crowd' etc.

l. 3. *i a r ā*. Konow reads *ama* without support from any mss.

l. 4. *p a ḍ i s i s a i t a m* = *pratisṣṣṣṣam*—'masks ; *p a ṭ ṭ a e . . v a ṭ ṭ e d i*—'pounding on a slab of stone'. This expression is an exact equivalent of New Bengali *nāṭy bāṭe ṣṭṭiṭa ṣṭṭiṭa*.

vaṇṇa o = *varṇakā*, colours for painting the actors and actresses.

l. 5. t̥hāvīd o t̥hāṇe (= *sthapitā sthāne*), *lit.* has been placed in tone (*sthāna*)

P. 80 l. 6. t̥iṇṇivī mī'ā ṇ g ā *Tomi* (= *trini*) is used in all genders and is an example of the confusion of gender in Pkt. (see Pischel, *Grammatik* § 438); *tom* is the source of NIA *tu* '৩২, *tu* তি৩, etc.

l. 7 *pakkhaṇṇa* (= *pakṣadṛya*) is a wooden drum while *mīṇṇa* (*mīḍaṇṇa*) was a drum made of burnt clay, and was possibly of a bigger size.

evam—'in this manner.' This use of the word probably gave rise to New Bengali *evā* as a copulative conj. meaning 'and'.

d̥huvā gīdā mī (= *d̥hruvā gītā mī*). Lanman has missed the sense of this. Dhruva songs are to be sung on particular occasions in course of producing a play. For rules regarding the use of such songs which should always be in Ś see NS ch. xxv. Examples of such songs given in this work (NS) have been edited by the present writer in IHQ, vol. viii, 1932. The word *d̥huvā* gives New Bengali *d̥huvā* গুণ, গুণ burden of a song

l. 8 *kudumbam* (= *kutumbam*). This should better be translated as 'a member of the family or of the party of actors' and not as an 'attendant' as Lanman does.

hakkaria,—'calling'. This verb has its equivalent in New Bengali *hākar d̥oa* হা৩৩৩৩৩৩, to call from a distance.

l. 14. k o-u ṇ a (= *kah-Punah*). This seems to give Hindi *kann* कान, Bengali *kon* কান, etc.

l. 16. b h a ṇ ṇ a i. The usual Sauraseni form would be *bhannadi* (= *bhanyate*) which no ms. gives. The form *bhanyyati* spoils the metre. The developed form of this word is due to its being the part of a stereotyped living expression. In Early Maithili *bhanai Vidyapati bhine* (= *bhanati Vidyapatir [etad] bhanyate [ca]*) we have *bhannai* > *bhane*.

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l. 4. d ū r a ṇ i. See *duram* explained above.

n ā d i ā e (= *nāṭikayāle*). In Skt. the root *anu* अन् (*=to imitate*) is used with the genitive or the accusative, see V. S. Apte, *Guide to Skt.* § 118.

l. 5. p a v e s a-ṇ i k k h a m b h ā i.....ṇ a t t h i
(*praveśa-ṇiṣkambhahadināsti*).

l. 6. p ā i a b a n d h e ṇ a t t o k a i. *Pāu* instead of *paui*, if correct, because *ṛ* > *u* seems to be an exclusive Ś. characteristic. See the description of Ś. as given in the NŚ ch. xviii (xvii) and the editor's paper 'Date of the *Bharata-Nāṭyaśāstra*' (Journal of the Dept. of Letters, Calcutta Univ. XXV. 1934) All mss. except ABPW, give after this passage the following
*parusā sakkaṇ-bandhit-paua-bandho-ṇi ha suumaro
purusa-mahilamam jettam chintiram tettram emāyam.*

This stanza does not occur in the best ms. W, and a very old ms. B., and modifies the statement about the practical similarity between Pkt. and Skt. (one being the evolution of the other) and the author's indifference about the language to be employed in a *kāvya*, which is immediately to follow. Hence it has been considered spurious.

l. 8. a n a b b a b h i s a e a d u r e n a etc. In all mss. except BWAP this sentence has been preceded by *parusā* etc. See Note on l. 6 above.

l. 9. *a t t h a v i s e n a* (= *arthaviśeṣa*). *Viśeṣa* here means 'excellence' and the whole stanza may be paraphrased as follows. 'The name is the excellence of meaning, and words are also the same (in Pkt. as well as in Skt.) the former being the modification (of the latter. Moreover it is) excellent expressions (that constitute) a poem, be the language whatever it may.

l. 9. *te cōin, te cōvā, cōa* and *cōvā* seem to have come from the Skt. phrase *ta cōvā*. From *tuccēvā* we have *tuccā; cōvā (cōv)* wrongly separated from the phrase stands as a substitute of Skt. *cōvā*.

l. 10. *ja ho u sâ ho u*. This MIA expression has its exact equivalent in New Bengali *ja hok ta hok* as *কিছু কিছু* (= in any manner).

l. 11. *ta uppa kin-na vāṇido tēṇa* etc. The way of eulogizing oneself by quoting an admirer seems to be an original device of Rāj.

l. 12. *aṇa d u*. This reading occurring in the best ms. W, as the proper reading for nominative in the third person makes the verb honorific while Konow's *aṇaṇu* puts the verb in the second person which is used among intimate relations.

l. 14. *u v a j j h a o* (= *upathyaṇa*) gives the NIA *ajha oṇi, oṇi*,

l. 13. *A v a r a n a*. 'Aparajit' occurring in the *Kāvya-mīmāṃsā* (p. 45) may be an adj. from this name.

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l. 3. *U a h u ā ṇ a k n l a - m a ũ l i m ā l i ā* etc. This is indeed a novel occasion for the production of plays which are usually staged in days of religious and other festivals (see the *Abhinavadarpaṇa*, 13-14). About the importance of this play in setting the chronology of Rāj's plays see Introduction § 33.

l. 8. *s a m p a d e m h a*. The root *pad* is the causative form of *pad* (= put)

j a d o i t t h a d i. This sentence has been very badly handed down and stands more or less mutilated in all the mss. Full discussion on its reconstruction see Introduction § 25.

l. 14. *g a n d a p e*. The Skt. form is *gandini*. All mss. except WO. have the Sanskritised form in *gandini*.

v a d d h â v i a s i. This word is cognate with Hindi, *badhana* बंधन 'festive' joy and Middle Bengali *badhana* বান্ধন as in *ananda-badha* আনন্দবান্ধন (cf. Skt. *vardhapana*). The alternative reading *vabdhavasi* is however cognate with the NIA root *bādh* (to increase, to grow) which also is from the Skt. root *vidh*.

l. 16. *m a a n a*. This word is equivalent to Skt. *amrdana* or *amradana* (softening). Hence *maana* relates to anything oily or fatty like bee's wax or butter, and not to wax alone. Bengali word *mayan* ময়ন meaning 'ghee used with flour to be made into *lucis* লুচি or fried wafers to make them tender in the mouth, is connected with this word.

l. 3. *p a d i v a d d h â v i a*. See the Note on *vaddhâviasi* above.

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l. 4. *c h o l l a n t i*. *Cholla* means to 'cleanse'; cf. NIA. *chol* to cleanse, to scrape.

l. 6. *s u v a n t i* (= *svapanti*). This Pkt. root *sva* is responsible for the NIA root *so* (= *so* 𑂔𑂱) meaning 'to sleep', 'to lie down'.

l. 7. *m i h u g a* = (*mithuna*) a couple, man and woman; *p e c c h a* (= *prekṣa*). For the place of the development *kṣ* > *ch* in Ś. see Introduction § 17.

ll. 8ff. *j a p a v v a d i g a n g a g a b h a n a g a* etc. This passage has suffered much in transmission. See Notes on different words below.

b h u a ṅ g a—'gallant, lover, husband or lord in general'. In all the five adjs. the countries have been considered as a *mayika* to the king.

C a m p ā - c a m p a k a ṇ ṇ a ṭ ṭ a. Very dear (lit. c. ear-ornament) to the land named Campā (modern Bhagalpur).

R ā ḍ h ā - j a ṇ ṇ i ḍ a - r a ḍ h a. 'One who has caused lustre (prosperity) to the country named Rāḍha (the modern Burdwan dist. of Bengal, and some adjoining places).

C a ṇ ḡ a ṭ ṭ a n a - ṇ ṇ i ḍ a k a m a r ṭ v a. Konow has unnecessarily disregarded the testimony of his best ms. and tagged *caṇḡattana* to the previous adj. but it fitly goes along with *Kamarūpa* (= *Kamarūpa* in Assam). The word *caṇḡattana* has two meanings: (i) beauty, (ii) strength, and so has *Kamarūpa*. (i) one having a power to assume any form (even the most beautiful one) according to one's desire. (ii) the name of a country. In Konow's reading the pun has been spoiled.

H a r i k e ṭ i k e ṭ i a r a—The provider of sports to Hariketi (Bengal of the delta).

l. 10. a v a m a ṇ ṇ i ḍ a - K a ṇ ṇ a s u v a ṇ ṇ a - ḍ ā ṇ a. One who has disregarded the bribe or payment of the people of Karnasuvarṇa (modern Murshidabad district) against the invasion of their territory. The reading *jaccasuvanna* though it stands in the best mss. may be disregarded; for Karnasuvarṇa is a well-known geographical name signifying an Eastern country like Rāḍha, Kāmarūpa etc., and as such it embellishes the expression. Surely the king has been eulogised here as the lord of Eastern countries like Rāḍha, Kāmarūpa etc. Karnasuvarṇa has lately been located in the the Northern Rāḍhā (R. Basak. 'The Hist. of North-Eastern India, Calcutta, 1934, p. 132.)

l. 11. *i h a*. The *Ś.* form *idha* occurring in Pkt. grammar of Hemacandra (iv. 268) does not seem to occur in Pkt. literature (see *Pañcaddamahārṇava* sub voce). The mss. of KM too except one, read *idha*, and see NS. (Chaukhamba ed.) on *Ś.* It gives a rule that except in case of *yatha* and *tatha*, *th* of Skt. will be *h* in *Ś.* (ch. xviii 15). See M. Ghose, 'Date of the Bharata NS.'

l. 13. *C o ḍ a-c o ḍ ā l a ā n a m* The bodice and hairs of the Cola women. The word *coḍa* (Skt.) meaning 'inhabitant of Cola' as well as a 'bodice' goes back to Pkt. *coḍa*.

l. 17. *r a m a n i g a n ḍ a p p a h a*. The reading *Maratḥi* does not occur in the best mss. and it is not necessary; *kumkuma* when applied to women's face is said to make it as fair as full moon's face (see Lanman, in p. 226 note 6). Besides this, there is no literary or other tradition making Maratḥi women fairer than their sisters in other parts of India.

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l. 5 *k a n d a l i d a-k a n d a p p a-k o ḍ a n ḍ a-c a n ḍ i m a*. *kandalida* means 'fighting', cf. Skt. *kandala* 'battle'. *danda* means 'assault'. The whole expression in translation will be 'that which is terrible on account of the assault that may proceed from the bow of Kandarpa (Cupid) who is in a fighting mood'. Cf. Lanman.

l. 6. *n i d ḍ h a b a n ḍ h a v a m*. Mss. other than WBA read *śuddha* and this form also may be allowed. See Vararuci, iii 64.

v i t t h a r i d a.....p e c c h a. Konow reads *pekkha* against *peccha* in majority of mss. including the best one. Markandeya thinks that *peccha* is a substitute of *paśya* while *pekkha* comes from *prekṣa*. See *Prakṛtavarvasva* ed. Bhattanatha Svāmīn, ix. 112. See Introduction § 17b. As for widening the eyes for enjoying a pleasing

sight cf. *Bharatavalokanartham mādākrivātam te cakṣuḥ*,
Bhāsa's, Pratima, Act iv and vii.

l. 7. *māhōcchayam*. The great festival (i. e. of the spring) which is being celebrated by the dances of maidens and creepers, and songs of cuckoos. Cf. *vasantotsava* in l. 12 above. Mss. other than BPW have either *mahāsava* or *mahāutsava*.

l. 13. *o anḍam*—passionately.

l. 13. *ditṭham* means 'look'. The reading *ditṭham* of K. is unnecessary. Cf. Skt. *kṛtam*, *īrutam* etc.

l. 85

l. 1. *tumbayanam savvaśim*. *Savva* (= *avva*) in this expression with its inherent plural idea dispensed with the plural form. The use of two different ear-endings in the same sense seems to be due to a blending of two expressions *tumbayanam majhe* and *savvaśim majhe*, such a state of affairs being expected naturally in Pkt. which was the language of the common people.

kakākkharī (= *kakkarika*)—lit. one who has learnt how to write letters with black ink, i. e. the system of primary education as current even now in India; the child has to learn writing his letters and write them first with chalk and then with ink.

l. 2. *paśāṇa saśuro paṇḍharenu potṭhāi vahanāo āsi*. In this sentence interpolators have tried their hands, much to the detriment of the sense. *Saśuro* is enough to create humour. *Potṭha* is equivalent to Skt. *pustakā* i. e. 'books and other things' and this 'other things' makes a sly hint about water and fire wood (which a domestic servant has to carry). This deepens the humour. The reading *potṭham* (= *pustakam* or books) ignores this and smashes the sense very much.

1. 3. *k a m a g a d a m* (= *kamagadam*), — 'coming in succession,'

1. 6. *b h a m a r a t e n t a — t e n t a* is a *deśa* word meaning 'the gambling hall', the expression is not very clear and may mean 'one whose passion takes her constantly from one man to another' (lit. bee to a gambling hall). Cf. Lanman.

t e n t a k a r a t a — In a Pkt. compound, members are sometimes transposed; *tenta* in this expression is same as the the word in the previous expression. Here the expression means 'one who is a terror of of the the gambling hall'. (Cf. Beng. *juagar* গুজার cheat (lit. a thief of a gambler),

1. 7. *t u t t h a s a n g h a i d e* — one who provides satisfaction to others (by her person). After uttering this word the angry Vidutsaka abruptly stops abusing Viśakha, whom he now challenges in a literary duel. A group of men, or rather their original has wrongly added something to complete the unuttered sentence.

b a t t e k a n k a n e k i m d a p p a n e a —
Kono wreaths *parampara-paṇḍi* are *parampara paṇḍicam* before this. But the best ms. and several others do not contain this. We find it quite unnecessary. Old type of *kankana* (bangles or wrist-bands) had small mirrors fixed on them. Thus, one having a bangle had no need of a mirror. The expression in hand is, as has been guessed by Lanman, a proverb. It is often met with in NIA. language and literature. Its modern counterpart in Hindi is '*hath kankar ke dāse koi*', हथ कंकरी के दासी को, cf. also Old Bengali *hā hā re' māt māt mā lon dapanā* হা হা রে মাত মাত মা লোঁ দপনা হা হা রে মাত মাত (= *haste re' māt māt mā lokatā dapanam*) 'O you have a kankana in hand, do not look for a mirror. *Ramā' rāma niharati Janakī kankana ke nayeke* *parāyana* রামা' রামা নিহারতি জনকী কংকনা কে নয়েকে পরায়না

रासकी बहकके बसके परहाडि *Rasika vihāri*, Lanman's explanation of this expression is however different. (See p. 225)

a h a. See notes on *tha* (p. 71)

l. 9. *turaṅgassa*—Konow reads *dharantassa* as an adj. to this word but most of the mss. including the best one have no support for him. The meaning also does not suffer without this addition. For *turaṅga*, is used here in its etymological sense and means 'a swift horse' and to ascertain the swiftness of such an animal one must ride it or see it ridden, and not ask for the testimony of others. This also seems to be a proverbial expression like, 'The test of the pudding is in the eating.'

piavannanna *dovio* *puṇḍo*—Vidūṣaka wants to recite before the queen, just as Vicakṣapa is asked by the queen to recite before the king (*ajjantassa puṇḍo*, I, 19^a) Here the reading of the best mss. seems to be wrong.

l. 18. *kantavattana*—*vattana* means *rañjana*: the root *vattaya* being a *namadhātu* from *vatta* (= *rakta*)

P. 86 l. 3. *tuvaṃ*—This form is very old and is met with in Aśvaghosa (see Keith, Skt. Drama, p. 88)

l. 5. *gīvvaḥadī*—lit. this means 'earrings' i. e., 'supports the genuineness of'. Cf. the Skt. root, *niṣ-vaḥ*, means 'to support'.

l. 12. *sareṇa* *viakkhaṇā* *uttanaṃ*—This passage has suffered much in transmission. N. gives the true reading. The passage in translation will be 'Truly V. is an expert in clever sayings, (lit. in the cleverness of sayings)'.
 l. 13. *ta* *kimpī* *apūṇa* *vicittadā*

—This passage too has not been properly preserved. R. here seems to give the correct reading. P. also may be said to support this. In the reading of W. *a* and *cadura-*

vaṇṇa is superfluous, for we have *cadurattana* of *utti* in the previous sentence. What the king means to say here is that 'as her power of composing clever things has been demonstrated, what is the use of demanding in her case brilliance (*vacittada*) of other kinds i. e. of *rīti* (style) or of *alamkāra* (figure of speech) ?' In this passage Rj shows himself as a critic of high order. This sentence is followed in W. by the following *kim bhāṇas sukacūḍam toe (śudhā eva) Deva atthā kim eḍam mahayalasarassā eva Vāṭṭham eva Deva (vāṭṭya) karacūḍam mūḍayena thūda eva*. This part is evidently corrupt and possibly due to some interpolation.

1. 16. *a c c a d h a m a* (= *atyadhama*). The lengthening of the second *a* is due to the analogy of expressions like *narādhama*, *adhamadhamā*, *atyaḥuta* etc. The reading *accadhama* is due to Skt. influence.

b a m b h a n a—This reading (and not *bamhana*) is evidently the older and the right reading, for it retains the fuller form of the word (see Keith, Skt. Drama, p. 86, P. 87. 1. 1. *t a n d i t a e v a k a n c u t i a*. In Pkt. *tandita* seems to be preferable to *tandita* which seems to be its Sanskritised form; *kāncuta* has its NIA form *kāncuta*).

1. 3. *t a b h h a*—This is evidently a much older form than *tattha* < *tulha* < *tubhya* < *tubhya* < *mahya* < *mabhya* which is comparable to Avestic *matoyt*.

1. 4. *p a ḍ i p a t t e v a t a s a r i v e r a n a*—*Paḍipatta* (= *pratiṣṭhita*) the reverse of wearing apparel i. e. the side which is not open to view; *tasara* *rasana* means 'embroidery made with *tasara*' (Skt. *tasara*) a kind of cream-coloured silk.

1. 6. *t u v a n i*—see before.

v a ṇ ṇ i n a i—'are praised', the root *vaṇy*=to praise.

1. 8. n ā r a o v i a p i r k k h a r o—'as unlettered as a jewellers' weighing apparatus' in which are used small gold or stones and no weight-pieces marked with letters such as 1 seer, 2 seers etc. (see also below, cf. Hahn's *Grātha-saptakāṭi*, II, 91).

1. 9. t u l l a - v v a l a d d h a k k h a r a. 'one who has got letters like a big weighing machine' which uses big pieces of stone marked with figures such as 1, 2, 3, etc., indicating seers and manuds etc.

1. 11. j a h i t t h i l a. This form of the word with *h* instead of *r* shows the Eastern affinity of Vaidika's language which according to the Nā. is the Pāṇini an (Eastern) variety of Ś. Cf Pali *yadhutthila*.

1. 13. t a ḍ a t t a. (= *taḍat + it*) 'as swift as lightning' (*taḍat*=*taḍit*).

P. 60

1. 6. s a ḍ o l i a. This seems to be a genuine *dr̥* word though K. ignores it. This word is probably cognate with Bengli শড় and Skt *śoḍ*. Konow, however, reads *śulūta* against the testimony of the best ms.

1. 8. r a u l a s a - Konow reads *raulaśa*. Vr. allows both the forms (see iv. 1) but as the best ms. gives *raula* we have adopted this.

1. 10. k i r a d a (= *kriyate*) Pischel denies that it is a Ś. word and finds fault with Indian editors (see *Grammatik* I 547). The long *r* of *kira* is probably due to analogy of *śradda*, *śrudā*, *śrīdā*, etc.

1. 12. j a m b h a a v a m s a m u v v a h a d a. Śiva wears *ardha-andra* on his forehead. Now the 'ardha-andra' gesture by hand indicates among other

things 'turning one by one's neck' (*gala-hasta-dana*). Lammie's interpretation of the passage is not clear and he misunderstands the meaning of the 'ardhacandra' hand (see *HRQ.* XII 1936, p. 736).

1. 14. *jēṇa a s o n t a r u* etc. Aśoka tree is given *dehadat* in the form of a young woman's kick.

1. 16. *m a h a b a m b h a ṇ a s s a* (= *mahabrahmanya-va*) 'of a maha brahmana'. M is a Brahmanya who has degraded himself by accepting gifts given at the first Śraddha offered to the dead i.e. an *agraśraddhakaraka*. Dr A. K. Ryder has made a very unfortunate blunder over this latter term. See *JACS*, Vol. 23, p. 70. Vidūṣaka's reference to himself as a Mahabrahmanya is meant for creating fun. This device has been used by dramatists like Kalidasa, Śrīharṣa etc. The ady *mahat* when compounded with *saukṣṭa*, *tarla*, *māmya*, *paṇḍya*, *vyetisa* and *deya* (*brahmana*) degrades their sense. *Maha-brahma* in Bhaṭṭi-kāvya (14) may be called an exception to this rule or it may be justified in a different manner.

11. 3-4. *u t t a r a s a d h a ṇ a k k h a t t a s a* = *ma d h e a m* . *a ṭ ṭ a ṇ a j a ṇ a m* = *hata* (from *hast* = *hast*) *gha ṭ ṭ a s a m* = will throw away of the Hindi root *ghatna*.

1. 37. *sahāṇṇa*. This is the Pkt. form of the Skt. *śahāṇṇa*. In Hindi it is *sahana* साहना and in Bengali *sajana* সাজনা. *Sajana* flowers are sometimes cooked and eaten and hence a *sahāṇṇa* tree is often made flowerless and this treatment of the tree by people occurs in the mouth of Phalguna. The Vidūṣaka curses Virakṣama by saying that she may be flowerless (*anispaspa*) which for a woman means becoming old.

1. 8. *ṇ i a v a s u n d h a r a u r a n a - b a m - b h a ṇ i e*. The confusion of word-order in this compound

is in keeping with the genius of Pkt. Vidūsaka's feigned agitated state may also be responsible for this.

l. 12. p a s ā h a ṇ ā l a c c h ī -the beauty of toilet

l. 13. l a m b a k u c c a m k ī r d u 'Give her mask with long beards and ears as big as tappara and let her occupy my place for creating laughter'. Vidūsaka says that though they (i.e. the king and the queen) have praised Viśvakṣaṇa more than himself yet she cannot replace him. But by wearing a laughable mask she may make an attempt to do so. Tappara is a big hat-like thing which rural people wear on their head for protection against the sun. The word is probably connected with Bengali *tapar* তপার, a kind of headgear used (mostly) on ceremonial occasions = Middle Bengali 'helmet'.

l. 16 m a d a (=māta) Cf. Hindi *māda*, मादा.

l. 2 m a n u s a n d h e d h a -do not look after (him).

ll. 2-3 a n u n a k a k k a s o... g ā d h a d a r o b h o d i 'This Brahman Kuṇḍala is (liable to be) made harsh by entreaties, (for) hempen rope when soaked in water becomes tighter'.

P. 90 l. 12 B h a i r a v ā ṇ a n d a d u v a r o, 'He is at the door. This is one complete sentence, and another is *avasthāde* 'he will sit.' Konow probably connects this to the preceding expression in one sentence and finds the ms. wrong on this point. Hence his reading is *Bh. devāre cāḥhade*.

P. 91 l. 13 a c c a b b h u a (=atyadbhūta), cf. Bengali *acchhūa* অচ্ছূ অস্বাভাবিক strange.

l. 3. m a n t o ṇ a t a n t o ṇ a etc. For the true explanation of this stanza and two following ones see Introduction 27. Cf. *ekka na kippa manṭa ṇa tantā, ṇa gharani ta keli karantī māghara-gharini jara ṇa*

majjai, tara ki pañcavarṇa (mā?) viharijai—28.—Kṛṣṇa-carva-pada's Doha (*உதய வர்ணம் உதயம்* H. P. Shastri's ed.).

P. 93 l. 4. *cittē līhijjadi na kassā*. 'In whose heart is she not to be impressed' (lit. be inscribed). To Laṃṇan *cittā* is equivalent to Skt. *citra*, 'picture.'

l. 8. *ollāmasu-sullasī-thaṇḍiṇṇā* (= *ardramukollavistānokrāṇayā*). **Uṭṭama* means *ultra-patvam* 'manifestness'. Hence the whole expression means 'of one whose breasts have been disclosed by wet clothes.' This expression has been much damaged in transmission. The best ms. too stands distorted. B. given the clue to the true reading. Its reading *ghaṇḍiṇṇā* seems to be due to a confusion between Devanagiri *tha* and *dha*.

l. 12. *mānājjadi*—the Pkt. root *mānā* to (to know) seems to be at the basis of the Skt. word *mānī* too.

P. 94 l. 1. *rūpā-sobhā*. The beauty of form (*rūpa*=physical form). cf. *gorupadharām nīrṇam*, Raghva. II. 3.

l. 6. *kādhama ... ābhavā*. This sentence and the following verse have been attributed by a group of mss. including W. to the poet. But from the context this appears to be wrong. RPNOR here correctly read the passage as a continuation of the king's speech.

l. 8. *rūpā-mukko* etc. In this case too the best ms. is misleading. The stanza in translation will be as follows: 'Those who are without (beautiful) form (of their body) can be given beauty by ornaments, (for) their charm is dependent on ornaments, but the charm of persons who are naturally possessed of beauty is not enhanced by ornaments.' The king means to say that

Karpūramma-jarī is naturally beautiful and hence her beauty is not dependent on ornaments. The corruption of this stanza has probably been effected by the speech of Vidushka in Act II, 25 where using partly a similar language he gives a diametrically opposite view which does not rise above the commonplace, while the king's words but speak a very refined taste.

l. 15. j a n e s o n d a r a t t a n a m. This passage has suffered much in transmission. AP give clue to the correct reading. 'I see this intoxication making you behave like a drunkard' (lit. methinks your drunkenness will make you roll on the road). *Sandara* (= *satandara*) from *śmṛd*, excited, intoxicated, drunk.

P. 95. l. 9. m a d d h a m u h a (*mādhamaśhu*). *mādhya* here means 'lovely', 'charming.'

P. 96. l. 1. k h a t a k h a n d e h y a m. Skt. *khala* means 'earth', hence the expression means 'by means of clods of earth'. Indian parents sometimes playfully provoke their small children by such expressions. With Karpūramma-jarī this has been a modest way of disclosing her royal parentage. Cf. Lammie.

l. 16. e s a . . d e h a n t a r e n a. "This earthly Sarasvatī is the goddess go-between men and gods." "The earthly Sarasvatī is a humorous reference to the queen's appreciation of Virakṣma. With this remark the poet also hints that Virakṣma the queen's trusted maid will ultimately serve as the king's go-between for winning the love of Karpūramma-jarī. The end of the story amply justifies such a view.

P. 97. l. 6. a t a v a t a = *andrapata* Skt.

l. 9. e a y ā m a s a = *carpaṇsa*, the sun.

Act. II.

P. 98. 1. 9. k a h a m ... p a n t i o. Though the sense of this passage is quite clear from the context, yet its literal meaning is not so. It seems that the reference is here to a dull boy who does not improve his writing and for a long time keeps on writing on the same set of palm-leaves (tūli) with the washable ink. The word *lath* seems to exist in the Bengali compound *pal-lath* পাললথ meaning probably '(plantain) leaves and palm (leaves)'.
 1. 11. t a g g a a - h i d a a v a j j a m the affliction of the heart in connection with her, *anajjan* (= *anajjan*). Southern mss. read here *monajan* which is evidently an emendation for *anajjan*.

1. 19. p ā l i t t i ā = **palitrika* = **paritrika* from the root *par* to take across.

P. 99. 1. 1. e i t t e v a h o t t a d i n a h i t t a d i (*avaghotati* = *avaghotati*), h i s h e t u b e t t e t t o m y h e a r t (P. reads *avahattati* and W. or *hittati*) 'she does not fall short of or diminish (even after robbing herself)'.
 P. 100. 1. 6. k a j j ā v a r a k a t a t (= *carvati*) = 'time for getting into business'.

P. 101. 1. 6. H a r a v a t t a h a r i d e v a d e v a a e e a d a (*Haraatibharo deva deva a e e a d a*) — *arita* is here *akarmika karitrik* = *to* — Kanow's emendation is unnecessary.

P. 102. 1. 4. d i h a r a — Is the origin of this word a hypothetical *adghara* as opposed to *degha* Skt. Bengali *deghal* দিঘ is based on P.krit *di* দি.

1. 11. n i ā ā ā etc. Isaman's translation of this stanza is not altogether right. *anānā* = *pranānā* means 'sighs as long as the pearl string' *na* = *va* = *da* = *pa*.

e a n d a n a e e o d a k a r i means 'diving up the sandal (applied on the breast for cooling the body)'.

P. 103. l. 10. *vattam* is equivalent to either Skt. *villam* or *rātām*.

P. 104. l. 2. *khara-paṇa-panollia-dalaggā*. Konow reads *dara* against *khara* in the best mss. which is quite right here. By this adj. the princess wearing a green *sāri* has been compared to a plantain: plant the outer leaves (*dalaggā*) of which have been turned down by violent wind (*khara-pana*); *dalaggā* (= *dalāgram*) means *agradalāh* 'outer leaves', for in Pkt. numbers of a compound are often arbitrarily placed. See Gangadhara-bhattacha's comm. to *Liṅhasaptasatī*, I. 1.

l. 6 *maṇaṭopīraṇa* (= *madana-touiram*) quiver of the god of Love. The appropriateness of the simile lies in the fact that Madana has five arrows in his quiver and there are five fingers in a hand.

l. 13 *lālāṭalaggānāṅgī*. This Pkt. compound too violates the word order prescribed in Skt. grammars. In Skt. it will be *lola-lalolāgrasāṅgī*.

P. 105 l. 1. *deva idam* etc. Konow with mss. other than W.S. put this speech in the mouth of the jester. But considering the partiality he has for ornaments it appears to be wrong. See Notes on II. 25 below.

l. 4. *kāṇṇa* = a gudge of one string (*ekayastī bhavet āñṇa*).

l. 11. *maṇaṭopīraṇaṅkīḍa-vaṇṇidā*. The jester has nowhere before described *Karpūramāṅgī* with all her ornaments. It may be that he is referring to some such description which he gave of the princess during the interval between the Act I and Act II. This is what he was going to say. It is possibly due to a misunderstanding of this passage that the stanza beginning with *Jīva dīptā* etc. (II. 23) has in some late mss. been put into the mouth of the jester, though W. allots this to *Vicakṣaṇī*.

l. 13. *ṇisaṅgaṇṇassa.....bhūsaṇṇhi*. The jester here stoutly gives his own view as opposed to the king's in l. 31. and provokes the latter's reply in the next passage.

l. 20. *tthorāṇam* etc. The substance of this stanza is 'Toilet does not effect any improvement to a lady's full round breast, her wide eyes, lovely face and her body', or, in other words, it puts things in a disadvantage, for example, clothes will cover the charming breasts, collyrium will put a black mark round the eyes, the natural grace of the face will be covered by the powder and the beautiful formation of the body will be obscured by garments. Still these will please all. Now what is the reason of this? The remarkable reason of this is that is beautiful by nature (*virūḍhi*) cannot be spoilt.

P 106

l. 2. *cuttaṇṇam* (*ārotanṇam*) lit. 'that which ought to be heard', as an adj. to *karṇam*, it means 'remarkable'; *kattarṇam* has influenced the formation of this word.

l. 4. *naḍḍiṇṇam* *viḍḍam* b. 'in imitation or deception of the actresses'. For the make up of a *nati* see the *Saṅgītaratnākara*, VII, 1250-1257.

l. 5. *ṇisaṅgaṇṇam*—'natural condition'. Konow reads 'niāṅgaṇṇam' against W.; *niṇṇaṅgaṇṇam* gives a better sense to the passage.

l. 6. *adāmbho*, 'honest, undecentful', *adambho* (for *adulbha*=*alubhya*) 'unattainable'.

l. 7. *pramasubhāre* *kāle*—'in that pleasant age' i. e., youth. Lauman's interpretation of the whole stanza is not in keeping with the spirit of the preceding passage.

l. 14. *bolā* i=passes. The root *bol* is *deś*, and means 'to pass away'.

P.107 l. 4. *pāiñ juyya-majjāriātakkaṃ*. Here Konow unnecessarily disregards the testimony of W. The expression means 'The old cat has been made to drink the buttermilk as milk'. W. puts this passage in the mouth of the king. This seems to be only right. The king was only *thinking* in these terms and in our modern taste it is bad enough. An *open reference* to the queen as an old cat would have been a piece of impudence on the part of the jester to whom the later mss. ascribe it. Considering the caution the jester displays later on (ll 47.) Konow's ascription of the speech to him quite unjustified.

l. 19. *uccobhīm gōdrehīm* etc. This passage seems to have been much damaged in transmission. An ignorance of the exact construction of the swing might possibly have been responsible for this. For aught we know the swing on which Karpūramāyūrī was placed was something like the body of an Indian chariot and as such it had steeples (*gopūra*) and banners (*dhvaja*) and bells (*ghaṇṭā*), due to all of which it had the similarity of a heavenly car carrying a goddess. The sort of swing that is used in the swing-festival of Kṛṣṇa should be remembered in this connexion.

P.108 l. 11. *uvāritṭhiatṭhagappabbhāra-campīyam* etc. In W. alternative lines of this and the seven succeeding stanzas have been divided between the jester and the king. The king praises the heroine with short descriptions (*utṭa*=*sūtra*) of her charm and the jester makes comments (*utṭa*=*utṭa*) on the same. See l. 8 above. But Konow overlooked this fact *campīya*—This is a *dr̥śī* word which means 'pressing'. It is probably connected with the Bengali root *capā* চাপ to press.

l. 19. t ā r a m—'clearly', 'excellently'. In this stanza the gracefully moving white pearl string has been compared to a stream which sprinkles the creeper of Cupid's exploits with water.

P.109 l. 4. g h u s i n a (=ghuṣṇi=ghuṣṭa) 'rubbed'.

l. 11. s i l i m m u h e. 'Two arrows being two eyes. Here too Raj has used dual, an unusual thing for 1st kt. Grammarians however will consider this to be plural.

P.110 l. 6. n i s i s i r a m - p i etc. *Hiṃṃāṇi* means here cold season. The whole expression means, 'though the winter is very cold, yet it seems to be as hot as the summer midday'.

l. 10. l a c c h i s a h a a r o —'alone' (lit. *lakṣmī* or *Rajalakṣmī* as his companion), cf. *kṛpāramatraduttapa**samayāto* at Jambhaladatta's Version of the *Vetala-pa-cuvāṇasati*, ed. M. B. Easwaran, p. 10, line 11-12.

l. 13. s a p p i h i d o m a n t i h i m. *mantahim* in this passage has been read by Konow as *sahim* against W. and other mss. But this seems to be unnecessary. King's friends were also a kind of *mantṛa* or *sacra* (Minister) to him; cf. *agnim imāśā kāmataṇḍasutvassamānta*, *Malavikāgnimitra*, IV. 181 (ed. Paudyal).

P.111 l. 17. k i s a t i e d u v ā r a d e s o b h a v i d a v a m —'Why should she (Karpūramangarī) stop at the door?' Lanman's translation seems to be wrong, for Vicakṣanī already (ll. 14, 15 above) tells the jester that they should stay there for the mutual meeting of the king and Karpūramangarī. On this the jester enquires of Vicakṣanī what reasons will bring Karpūramangarī at the door of the Emerald Bower.

P.113 l. 4. j a t t ā (=gātṛa), 'rush', lit. 'start'.

s a m a t t ā (=samāpta) 'entire'.

l. 12. k a j j a l a k a l a s a p v a g g i d ā ṇ a m

'made prominent (*samudgata-samudgata*) by the art of (giving) collyrium. Konow's reading is opposed to W. and does not carry any good sense.

P.114 l. 1. *s i h a n a* (= *śikhānā*) 'in branches'

l. 10. *t i e* 'by her', *i e* 'by the Sri or the goddess of beauty referred to in previous half of the couplet.

l. 11. *b a l a o*. Konow reads *balau*, but it should be emended even against W.

ACT. III.

P.116 l. 4. *o l l o l l a i v i* (= *ardrārdra-ṣi*) 'even very liquid', molten gold has a very bright yellow colour

l. 8. *t ā r ā* (= *tardā*, 'excellent'.

l. 10. *r a h a s a v a l i k a s p t h i* 'one who forcibly makes (others) turn (their) head (lit. neck). Lammie's interpretation can hardly be supported

l. 11. *e a v a n a p a h a n i v i t t h a* 'entering the region of ears', i.e. very large. Lammie's translation does not seem to be accurate.

l. 18. *b a t t h a n t a r e* - 'one cubit apart'.

P.119 l. 5. *p a h a b a h a l i d a j o h a n a p i b b h a r e* etc. In the night that was filled with the moonlight that made the sky ample. Here also we find Pkt word order in the first part of the compound. According to Skt. grammar the compound would be *johabahalidajaha*. Konow's reading seems to impoverish the sense.

l. 10. *a u v i n a n a . . a h i p p a o*. The first half of the passage has been much distorted. In all mss. except PWNOR. From *varāṇasī* we have Old Beng. *surat* *stā*

a n u s a n d h a m a n a here means, 'comforting', cf. *atmānān amānandehi*. Hitopadesa 4.3. (ref. of Apte's Skt. Dictionary).

- P.120 l. 19. *e l i t a b h a o* (= *citra bhedah*). 'a peculiar distinction' (from the previous condition)
- P.123 l. 19. *k a r a n t g g a d a n* 'coming out from the hands', but such an expression does not well fit in with the context. The original reading was perhaps *karanlaggam* 'coming in close contact with the hands', but this is not given in any of the mss.
- l. 16. *g a n t h i v a n a a s h a r t a e h i* See notes on Vikramorvasi l. 17 (cf. of Apte's Skt. Dictionary) *ladygants* = *ladyants*.
- P.124 l. 12. *m a j j h a a m* (= *madhyakam*) lit. 'the slender middle portion' i. e., waist cf Bengali *maja* 'waist'.
- P.125 l. 3. *k a h a n v a r i l l a n e a l e y a* etc. This putting out of the lamp by the jester was occasioned by Raj with a view to give the king an opportunity to make advances to Karpasramajati who was a *lala* (coquette) and hence was naturally shy. See Vatsyayana (II, 2. 10) *babaya uparicaya, candhatara* 'a girl who was not approached before (by any other man) should be approached in darkness.'
- l. 11. *g a v a n a t a n a a s a* (*gan-ga tropa-nasa*) 'of a young cucumber (which has thorns sharp and prickly)', horripilation at the touch of a person of the opposite sex has been considered as making the body thorny, standing hairs being compared with these thorns. This word has wrongly been displaced by *tantra* in version of which by Roxburgh was only noticed. Cf. Lammotte's note on *trivisa*.
- P.126 l. 19. *a a l h a r e a v a m a e t t* The pride of the moon (*amshana-virachita*) and the sun (*vararati*). The stanza refers to late Indian spring which is another name for summer characterized by the hot sun and the pleasant moon (see Kusanava l. 1).

P.128 1. 1. *devi piavassena* etc. This speech has been preceded in Konow's ed. by the exit and re-entrance of Kurāṅgikā. But this is unnecessary. Before her going the jester infers the real reason of the noise. This passage means : 'the deception practised by the dear friend (king) on the queen being found out, she comes ..' The Skt. translation will make it clear, *devyai priya-vayasasya va' canakṛtam avagamyā (va) agacchati*.

1. 2. *ta kuyjavamaṣa* etc.—Though Konow puts this in the mouth of Kurāṅgikā it should be the continuation of what the jester was saying. Mss. PNT support such a view.

ACT. IV.

P.129 1. 2. *aho gāḍhanaro ambhagimho*. Instead of this sentence and two succeeding ones, Konow reads a couplet, but W. reads prose. So do PNOR. But the second part of the couplet does not at all occur in them.

1. 5. *auhanjanā*.—'a beautiful person'.

1. 7. *va hanatīti* (= *vadhanyā* = *vadhīti*) 'liable to be struck or to be killed'; the root 'han' means 'to strike or to kill'. Konow's *vadhanyā* (= *vadhanyā*) means 'liable to put obstacle or trouble.'

1. 9. *kiṇṇu khudā* etc.—This passage and the five succeeding ones do not seem to have any organic connexion with the plot of the play. It is possible that a portion of it containing relevant passages have been lost or this portion has accidentally crept in.

P.130 1. 2. *talīṇavattīhara* 'of short duration'.

1. 7. *majjhamaḥ sirikhaṇḍa* etc. In this stanza Raj. suggests a new set of five objects as **Love's arrows**.

P.131 l. 4. *li luttamāc sirīsam* etc. Lanman's translation of this stanza is defective. *li luttamāc sirīsam* means 'Soira flower at the sporting crest'; *sirīsamāra* here means S. flower and not S. berry as Lanman takes it. Konow's reading of the stanza is also not defensible. In the third foot should be read *kamajjā* ('vidyāh) *mañjā* meaning 'endowed with love-charm, and pleasing'.

l. 14. *paccaggam pavāraṇa* etc. This quarter of the stanza has been badly changed in mss. other than WOR, because of its difficulty. W. too does not seem to give it aright.

P.132 l. 5. *anāṅgasenākālīṅgasenā* etc. The speech of the jester containing the names of many hand-servants has been much distorted in later times.

l. 16. *āḍhatta* (= *athatah*) 'assigned', 'placed'.

P.133 l. 11. *talinaṃ sunaṃ* 'having thin clothes'. Skt. *talina* means 'thin'. Lanman's translation here seems to be wrong. The use of this adj. to clothes suggests that they being drenched the voluptuous charm of the dancer's physical form became visible.

l. 12. *janta jalanaṃ mayibhāñcham* with water from syringe as well as jewelled cups. Of the meaning of *manubhāna* we are not sure.

l. 14. *solahā*—(=*solasa* > *solisa* > *solasa* > *solah*). This word gives Beng. *gola* (= *śola*) etc.

nācāṇī. It is cognate with Beng. *nācāṇī*, *nācāṇī* *aiṣāṇī*, *aiṣāṇī* 'dancer'.

l. 16. *rehā-viśuddha* (Observing correct *rehā* (= *rekha*). For the meaning of *rekha* see the *Abhinayadarpāṇa*, p. 27.

l. 18. *mottāṇa...vāraṇī* 'leaving aside jewelled cups'. See *mañjaracham* above.

P.134 1. 1. *t i k a ṇ ḍ a c ā v ā* (= *trikāṇḍacāpā*) 'having three arrows and a bow'.

1. 2. *p u l i n d a*. An aboriginal tribe dwelling in jungles.

1. 5. *h u ḍ u k k ā* (= *ḍamoru*). See the *Saṅgita-ratnākara*, VI, 1072.

1. 8. *j o t i ṇ i v a l a a*. Konow seems to be wrong in separating this into three parts. It means the bracelets of a Yogin who wore iron bangles. The passage appears to be corrupt.

P.135 1. 11. *s i t o a p p o e t o* Cf. *Mudrāraśasa*, I. 22.

1. 16. *a g g a d o d a k k h i ṇ ā v i h i d a*,
v i v ā h a b h a v a s a d i. It seems that this passage, occurring in NO, has been considered difficult and unmeaning and hence discarded. It means 'next (*agatah*) the marriage which is demanded as *da'sam* will take place'.

P.136 1. 2. *p a j j a r ā v e d i* (= *prajjara-papati*) W. reads here wrongly *palbharedi*

n a h n a r a s a m i t a m a n t a r e n n,
This passage though occurring in W. between *-redh* and *-chala* has been given up in some ms. and by Konow. But this has spoilt the passage. Cf. *Viddhaśila*, p. 634.

P.138 1. 1. *p a r t s a r e a p p a ṇ o* 'in one's own proximity', 'neighbourhood'. Konow reads here *parisappina* with PN.

1. 9. *j a ṇ a n t i k a m*. No ms. gives this, but from the context this is to be assumed.

1. 10. *p ā r i d d h i ā* (= *paridhayaika*), *-dihha* > *-dihha*. This word means 'standard bearer'.

1. 12. *a u t t i ā* (*uttrika*) 'string'.

P.139 1. 3. *p a ḍ i v a ṇ ṇ a m* (= *pratyarṇam*) 'dress', 'costume'

m o d d h ā (*mugdha*) 'very young'.

The End.

SELECT GLOSSARY

अवलिप्त (अवलिप्त) not produced.

अकस्म (अकस्म) accidental,
sudden.

अङ्गुली (अङ्गुली) fingers.

असभ्य (असभ्य) assembly room

आवृत्ति (आवृत्ति) held.

आलस्य (आलस्य) watering
trench around the root
of a tree.

अत्यन्त (अत्यन्त) terrific.

अविनिवृत्ति (अविनिवृत्ति) anxious.

अवसर्ग (अवसर्ग) season.

अवस्था (अवस्था) manifestness

एककालि (एककालि) musk.

अभिजा (अभिजा) devoted,

अभि from अभि (अभि) watery,
moist, wet.

अभिजा (अभि + अभि) very wet.

अव्यवहार (अव्यवहार) presenta-
tion of business.

अभिजा (अभिजा) garment for the
lower part of the body.

अभिजा (अभिजा) boiled.

अभिजा—the Aśoka tree.

अभिजा—a maiden of Kāśī

अभिजा—a woman of Kāśī.

अभिजा (अभिजा) pleasing
one's beloved wife.

अभिजा (अभिजा) fighting (अभिजा)

अभिजा (अभिजा) blue lotus

अभिजा (अभिजा) basket.

अभिजा—boiled Kāśī rice
which is sown in May-

June and is harvested

in December-January

(Aman rice). For अभिजा

see Kumāra, ६. ३ and

Rāgha, 4. १

अभिजा (अभिजा) touchstone

अभिजा—the root अभिजा to
chatter

अभिजा (अभिजा) the root अभिजा
to do.

अभिजा (अभिजा) member of the
family, relation.

अभिजा—the root अभिजा, to do.

अभिजा (अभिजा) bodice

अभिजा (अभिजा) Agastya who
was born from a Jar.

अभिजा—the root अभिजा, to
make a chirping noise.

अभिजा from अभिजा, wonder

अभिजा

चूटिका (चूटिका) chalk.

कनकक—piece of earth (कनक.)

कूट—the root कूट, to break into pieces.

कलिवरु—कलिवरु unruly and कलिवरु bullock.

कन्येदि—the root कन्ये, to string together.

कौतर (कौतर) gate.

कलिक—the root कल to throw, cf. Hindi-कलना.

कलिक (कलिक) rubbed,

कलिक (कलिक) the root कल, to grasp, to take.

ककौर (ककौर) the Kakora bird.

कक—beautiful, pleasing,

ककक—noun from कक.

ककिका, ककिकक—noun from कक

ककुर—restless, clever, expert.

ककरी—licker, from the root कक, to lick.

ककक—the root कक, to mount.

ककिक (ककिक) violence, impetuosity,

ककिक—crushed.

ककिकिका (ककिकिकिका) a whip made with leather strips.

ककिक—a kind of dance movement, probably connected with Cāri. See NS. Ch. XI.

ककिक (ककिक) clever or learned man.

ककिक (ककिक) scattered, over-spread

ककिक (ककिक, ककिक) clever or learned man

ककिक—the root कक, to scrape.

ककिक (ककिक) old, full-grown.

ककिक (ककिक) old.

ककिक—head-gears : see notes p. 156

ककिक—a kind of silk, embroidery with the same.

ककिकिका (ककिक-ककिकिका)

ककिक = gambling hall.

ककिक (ts.) show, pomp.

ककिक (ts.) small child.

ककिक (ककिक) loose, not tight.

ककिकिका (ककिकिका) the Pān or Tāmbula creeper.

ककिकी (ककिक) a kind of weapon.

ककिक from ककिक (ककिक) orange.

ककिक—ककिक, costume, dress.

ककिक (ककिक) ककिक, oblique.

ककिकिका (ककिकिका) her husband.

मलयपर्वी—मलयपर्वी, a river rising in the Malaya mountain and famous for its pearls.

मरुती—an impudent woman.

मलिन (मलिन) short.

मिठक (मिठक) cucumber.

तिरिच्छि (तिरिच्छि) oblique.

मिथीचक (मिथीचक) Śiva.

मिथीचक (मिथीचक) quiver.

मकन—the root मक, to remain, to be at rest.

मोर (मोर) plump, large.

मरुत—(ts.) uneven, rising, covered with.

मरीचक (मरीचक) slightly raised

मरुत/मरिह (मरुत + मरिह) terrible on account of burning sensation.

मरीचक (मरीचक) the longing of a pregnant woman.

माहो (माहो) attack, assault.

मरिचक (मरिचक) dress.

मरिचकरीचक (मरिचकरीचक) the root मरि—मार, to tune a stringed instrument.

मरुती (मरुती) a Pāṇḍya woman.

मरुतिचक (मरुतिचक) the root मरु, to spread.

मरुतिचक (मरुतिचक) blooming.

मरुत (मरुत) heap, crowd.

मरुतक—(मरुतक) Praveśaka, Introductory Scene.

मरिचिचि (मरिचिचि) rivalry, emulation.

मरुत—(ts.) a person of low origin.

मरिचिचक (मरिचिचक) standard-bearer.

मरिचिचक (मरिचिचक) a palanquin.

मरुत (मरुत) present.

मरुत (मरुत) tail, feather of a tail (as of a peacock).

मरुत—(ts.) tawny, reddish-yellow.

मरुत (मरुत) large.

मरुत—the root मरुत, to cry, Hindi मरुत.

मरुत (मरुत) swing.

मरुत (मरुत) Pothi and similar things.

मरुत (मरुत) Pūga fruit.

मरुत (मरुत) lotus.

मरुत (मरुत) ruby.

मरुत (मरुत) brandished.

मरुत (मरुत) bunch of flowers.

मरुत—मरुत, stream of tears.

दुर्दृश्यभुज्य (दुर्दृश्य + उभयर्दृश्य)
 दुर्दृश्य—diving in, and
 उभयर्दृश्य diving out
 वीथि—the root, वीथ to pass.
 भक्ष (भक्ष) bee.
 भाव (भावन) receptacle.
 भ्रष्ट (भ्रान्त) mistaken. cf. Bengali
 भ्रुत—mistake.
 भविष्यदी (भविष्यदी) topmost
 room of the house.
 भ्रष्ट (भ्रान्त) bent, curved.
 भस्म (भस्मान) cremation ground.
 भ्राता (भ्राता) elder.
 भविष्यदि (भविष्यदि) is honoured.
 मातृश्री—masc of. मातृश्रीका
 (मातृश्रीका) mother's
 sister.
 माहा (माहाका) greatness.
 मित्र (मित्र) pretext.
 मित्र (मित्र) pair, couple.
 मुखा (मुखा) lotus-stem.
 मुचि—the root मुच, to
 know.
 मुचि (मुच) see above.
 नीर (नीर) peacock.
 नीर (नीर) sexual intercourse.
 रजसफला (रजसफला) buttock,
 hip.
 रिश्री (रिश्री) series, row.
 रिर (रिर) the root रिर, to
 shine, to exist.
 रीसावि—polished, cleansed.
 री (रि) stick.

सन्ध्या (सन्ध्या) a woman with
 breasts hanging.
 सन्ध्या (सन्ध्या) thin, fine.
 सन्ध्या (सन्ध्या) female friend of
 same age.
 सन्ध्या—bullock.
 सन्ध्या—time of prattle.
 सन्ध्या—Vaidarbhi.
 सन्ध्या (सन्ध्या) tidings, news.
 सन्ध्या (सन्ध्या) peacock.
 सन्ध्या—cloth, saree.
 सन्ध्या (सन्ध्या) adj. fit to be
 killed.
 सन्ध्या (सन्ध्या) Sujinā tree.
 सन्ध्या (सन्ध्या) afternoon.
 सन्ध्या (सन्ध्या) a kind of
 Intermediary Scene;
 see the Nā. XX, 37-39
 सन्ध्या (सन्ध्या) the root सन्ध्या
 to scatter
 सन्ध्या (सन्ध्या) washing.
 सन्ध्या—corruptor (fem).
 सन्ध्या (सन्ध्या) imitation, cari-
 cature.
 सन्ध्या (सन्ध्या) duration.
 सन्ध्या—the name of a land
 from which *vaidūrya*
 (*lapis lazuli*) is brought.
 सन्ध्या—the root सन्ध्या to scatter.
 सन्ध्या (सन्ध्या) diamond-cutter,
 jeweller.
 सन्ध्या—word.
 सन्ध्या (सन्ध्या) embrace of
 lovers.

संविधान्य (संविधानक) arrange-
ment.

सम्पत् (सम्पत्) power.

सहस्र—a kind of play.

सूक्ष्म (सूक्ष्म) fine.

सदृश (सदृश) similar.

सर्वशक्ति (सर्वशक्ति) allpowerful.

सिद्धिमास (सिद्धिमास) Crescent
moon.

साडीलिखा (साडीलिखा) a saree.

शाना (शाना) dark.

शहवार (शहवार) mango tree.

शिवस (शिवस) clothes.

शिञ्जिद (शिञ्जिद) tinkling sound
of ornaments.

शिन्धी—oyster shells.

सिद्धलव (सिद्धलव) infancy.

सिद्धल (सिद्धल) a crest.

सिद्धि (सिद्धि) breast.

सुलभ (सुलभ) fit to be heard.

सुत (सुत) meat cooked with
the heated pike.

सोपान (सोपान) bedroom.

सौन्दर्य—patience, heroism.

सुधारि—the root, सुधार to call.

सुधारक—cluster of necklaces.

सिद्धि (सिद्धि) swing.

सिद्धिमास (सिद्धिमास) sorrow at
heart

सिद्धिमास (सिद्धिमास) swing.

सुत—a kind of musical
instrument.

CORRECTION

p. 84 line 12 Read सहेलीकुल = ; p. 92 line 4 Read सावित्री सम्पत्.